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# TV World

international business magazine for television and video January 1987

## UNITED STATES
Is the domestic market in crisis?

## SPAIN
New woman D-G heralds change at RTVE

## AUSTRALIA
Four-way accord on America's Cup coverage

## UNITED KINGDOM
The way to go: how UK companies sell into the US market

## EUROPE
Bird-watching: satellite activity shifts up a gear

SPORTS PROGRAMMING:
International Events Diary

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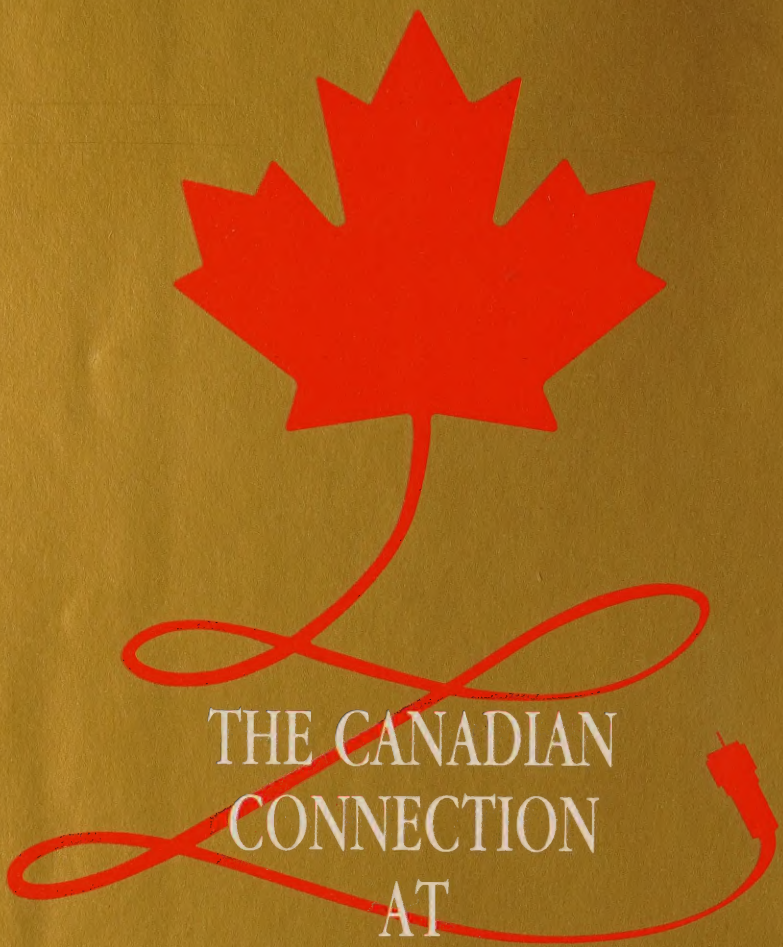

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CONTROLLED CIRCULATION PAID AT NEW YORK, N.Y. USPS No. 762-610. USA MAILING AGENT: Expediters of the Printed Word Ltd, 515 Madison Ave, Suite 917, New York, NY 10022.

OVERSEAS SALES OFFICERS
**Western United States:** Bob Harris, Bob Harris Inc, 5150 Wilshire Blvd, Suite 302, Los Angeles, California 90036. Tel: (213) 936-5201/2.
**Japan:** Haruki Hirayama, E.M.S. Inc, Sagami Building, 2-21 Shinjuku 4-chome, Shinjuku-Ku, Tokyo 160, Japan. Tel: (03) 350-5666.

TV World is published monthly for personnel in executive and management positions in TV broadcasting and video production and distribution companies, governmental organisations and educational institutions concerned with TV and video.

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All other countries US$50.00 Surface Mail
US$100.00 Airmail

*TV World*, ISSN 0142-7466, is published ten times a year.

Typesetting and origination by
Kennington Photoset, London SE11
Printed by Chase Web Offset
St. Austell and London


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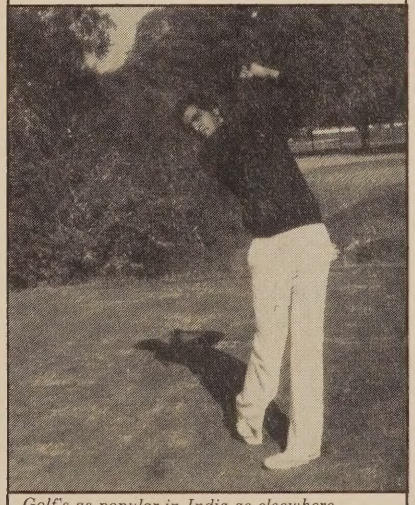
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## THE Editor's LETTER

*If the last few months of 1986 are anything to go by, then 1987 promises to be a full, exciting year. Perhaps we should pause a moment in our grumbles about the need for a unified advertising policy throughout Europe; in our panic about a softening market in the US; in our frustration about governmental stalling on private television authorisation, and consider instead how lucky we all are to be involved in such a stimulating, creative and expanding industry. As other industries stagnate or dry up completely, the international television world goes from strength to strength, with new markets constantly opening up and an assured buying public. As the current European satellite situation proves – the sky really is the limit.*

*Nonetheless, with the arrival of any New Year, one should always begin with some wishes, resolutions and predictions. Last January,* TV World *recommended that the people to watch were the Australians Alan Bond and Robert Holmes à Court; both tried very hard to muscle in on the UK DBS project, and Bond was successful in buying and selling the UK film industry, with a little help from Cannon. This year, look out for international financier Sir James Goldsmith, who looks poised to grab the French fifth channel franchise from under the nose of the Luxembourg broadcaster CLT. Also worth keeping an eye on is RTVE Spain's new woman Director General who has initiated several important changes since her arrival.*

*On the production front, 1987 is likely to see, as part of an overall rationalisation of the US market, a boom in original production for US cable channels. It's to be hoped that a lot of foreign producers swallow their pride and allow their programmes to be the subject of constructive criticism by the American Clinic panel at NATPE. Because of its propensity to narrow-cast, the US cable market should be a more suitable, flexible and fruitful area for foreign production companies to concentrate on than the increasingly paranoic networks. 1987 looks like being a crucial year for them under their new owners, or leaders, as audience figures drop off, some affiliate relationships begin to look a little shaky and Rupert Murdoch's FBC takes to the air in March. And we are bound to witness a strong about-turn in last year's rush to acquire and merge with other companies; 1987 should see a more serious workmanlike attitude of consolidation and rationalisation of the purchases made during the hectic spending sprees of 1986.*

Alison Homewood

# Phoenix rises from LM ashes?

LONDON: The London Market is dead; long live the London Screenings. The latter is still on the drawing board, but the former is certainly true.

Although the November event was the most successful in its five-year history, most marketeers realised it was a swan song during the first couple of days, as word grew that TVS, the new owner of the two Cannes TV markets, had, in one admirably smart blow, ensured that it would have no Autumn competition.

TVS, the Southern-based ITV company, acquired an 75 percent controlling interest in Buton Design, the exhibition contractor which was the major lshareholder in the London Market. The price paid was £300,000 (US$450,000) down-payment, with performance-based multiples to be paid up to a maximum of £1.5 million (US$3.25 million). TVS' first move was to announce the closure of the London Market, and the fact that Karol Kulik, the market organiser, would be joining the company to set up The London Office, a year-round service facility for international TV execs who require a temporary London base.

Although there was considerable outcry, particularly from the UK independent producers, TVS, Button and Kulik maintained that the London Market's market future had not been at all certain anyway; in five years, it had never made a profit, and Kulik had been undecided where to hold it in 1987.

And TVS, indignant that it is being portrayed as a traitor to the UK industry, has in fact announced a very generous subsidy for UK independents wanting to attend MIPCOM; whereas it would normally cost them £2,500 (US$3,750), TVS will guarantee them travel, accommodation and registration on an umbrella stand for £450 (US$675). Dates for MIPCOM are yet to be announced, as negotiations are still going on with MIFED, but it is expected to be late October.

Meanwhile, the other ITV companies are currently discussing the possibility of holding an LA-style Screenings in London, back-to-back with the Thames Screenings in November.

*Philip Jones: announcement soon*

Central TV's Philip Jones told *TV World* at presstime that he was surprised at the speed with which decisions were being reached, and that he expected provisional announcements to be made early in the New Year.

Other ITV Chief Executives known to be keen on the idea are Vivien Wallace, who is taking over from Barry Heads at Granada TV International when he retires in April, and ITEL's Tim Buxton. TVS' Peter Clark has not attended any of the meetings. "I haven't been invited," he told *TV World*, "but, apart from Granada, they're all signed up for MIPCOM anyway, so any new event won't alter that."

Philip Jones said that the London Screenings would be a very loose, flexible event, with no pressure on buyers, and welcoming the participation of the UK independents.

### ERRATUM

The article 'Keeping SBS Special', in the December issue of TV World, contained two errors. In the first paragraph, the final sentence should have read 'The final chop seemed to come this year when the government's budget announced on 20 August that SBS will now be merged with the ABC.'

We also stated that SBS pays US$34 a minute for programming. This should have read AS$34 a minute gross. We apologise for any confusion.

# PARAMOUNT'S POWERFUL PROGRAMMING

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## FORTRESS

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## ALICE TO NOWHERE

**In Australia's outback, they would kill or be killed in a tense hijack to hell!**

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# Comic deal at New World

LOS ANGELES: New World Pictures has entered the world of children's animation with its acquisition of Marvel Entertainment, best known for its Marvel comics. The Marvel Comics group publishes 40 to 50 comic books, and sells about 65% of the comics in the US, featuring characters such as *Spiderman, Captain America, Howard the Duck,* and *The Incredible Hulk.*

It is thought that Marvel parent Cadence Industries will receive US$40 million in cash for which New World will acquire companies that made net product sales of US$73 million in 1985, with increases from 1986 sales almost certain.

New World, under the Marvel umbrella has also acquired Marvel Productions,

the Californian-based animation development and production outfit, thought to be the third-largest producer of animated programming in the US.

Animated series now in syndication and produced by Marvel include *Spiderman, The Incredible Hulk, Dungeons and Dragons, Defenders of the Universe* and *Fantastic Four.*

Marvel has also currently been producing *G I Joe* and *Transformers* with Sunbow Productions while other shows include *Muppet Babies* and *Pony and Friends.* New World also acquired through the sale Marvel Comics, the UK publishing and licensing subsidiary. No executive changeovers are planned and Marvel president James Galton will remain in his post.

# Film ban lifted

MOSCOW: In the aftermath of the Spring elections of the Union of Film Makers, a dramatic shake-up in policy has led to the lifting of the ban on old suppressed movies.

The old vanguard of directors has been replaced by a new younger set of men who seem determined to bring to the fore all the films that in the past have been mysteriously shelved. The new General Secretary, Elem Klimov, heads the new group and is known for his uncompromising attitude and reputation for producing films that in the past have come up against one problem or another. His film *Agonia*, based on the last days of the Romanovs, was held back for over 10 years after its completion in 1973.

The changearound is apparently in keeping with Milkhail Gorbachov's aim for plain-spokeness and reflects his recent dictum "How can we solve our problems if we are afraid to say what they are?"

Already 20 films have been unearthed and some of them are already reaching the screens.

Kaljo Kiisk's *Madness*, an Estonian black comedy, is set in a mental hospital during the Nazi extermination programme and has remained unseen since 1968.

Alexel German's *Trial on the Road* was made back in 1971 and is based on the story of a Red Army sergeant who returns to the partisans after collaborating with the Germans. It is thought that the idea of a traitor turning hero was a touchy subject at the time.

Social problems are the subject of many of the new films being made with a new film from Estonia, *Games for School-Age Children* about life in a children's home. One scene has the children staging a hungerstrike, something that would have been unheard of in the Soviet film industry a few years ago. An even more daring move has been a new film based on Konstantin Lopushanski's *Letters from a Dead Man*, a view of life after a nuclear disaster. Whilst that has not been so well received, German's *My Friend Ivan Laplchin*, was a success at the London Film Festival, and the current film *Repentance*, has been causing quite a sensation.

# Video mag launch

JEDDAH: *Alwan*, a monthly video magazine launched by Gulf Video of Jeddah in collaboration with Arabian Video Production Company of Cairo entered the Gulf market last month with record sales of over 20,000 cassettes.

An *Alwan* media kit for the use of advertisers has also been made available providing information on advertisement, tape specifications, its network, audience forecast and market facts. *Alwan* features various items of family interest, interviews with favourite stars, feature films, and children's programmes.

A comedy, written by the well-known Egyptian writer, Yussef Auf, is part of the series. *In Pursuit of Happiness* features the exploits of an Arab, Samir Ghanem, his wife, Suadd Nasr, and her father Hassan Mustafa. Each month, this trio will present a new story about the problems and challenges of an Arab family searching for happiness.

# PEOPLE

Colin Davis has been named president of **MCA TV International**, a promotion from his former exec vp post.

Davis will now direct MCA TV's foreign syndication sales arm and will be responsible for worldwide licensing of theatrical and television films outside the United States. He succeeds Bob Bramson who is departing after serving as MCA TV International president since 1980.

James Krug and Phillip Hermann, former executives with The Walt Disney Company, have joined **International Creative Exchange** (ICE) as partners with Olivier de Courson, President. Hermann and Krug were named executive vice presidents and will be involved in all aspects of the company. ICE is a production/marketing/distribution company, specialising in the packaging of American films and TV programmes principally for European TV.

**Reel Movies International** has named Nina Prommer European representative, based in London, to handle acquisitions and sales.

Prommer previously ran a production company that supplied celebrity interviews to television stations in Europe and the US.

Robert Chow has been appointed as director of Sales for the Far East for **Orion Pictures International.**

Robert Chow replaces Makoto Horii who is retiring. Orion's Far East division will now be moved from Tokyo to Hong Kong where Robert Chow is based.

*Adrianne Benton: promoted to director of marketing, International TV Group*

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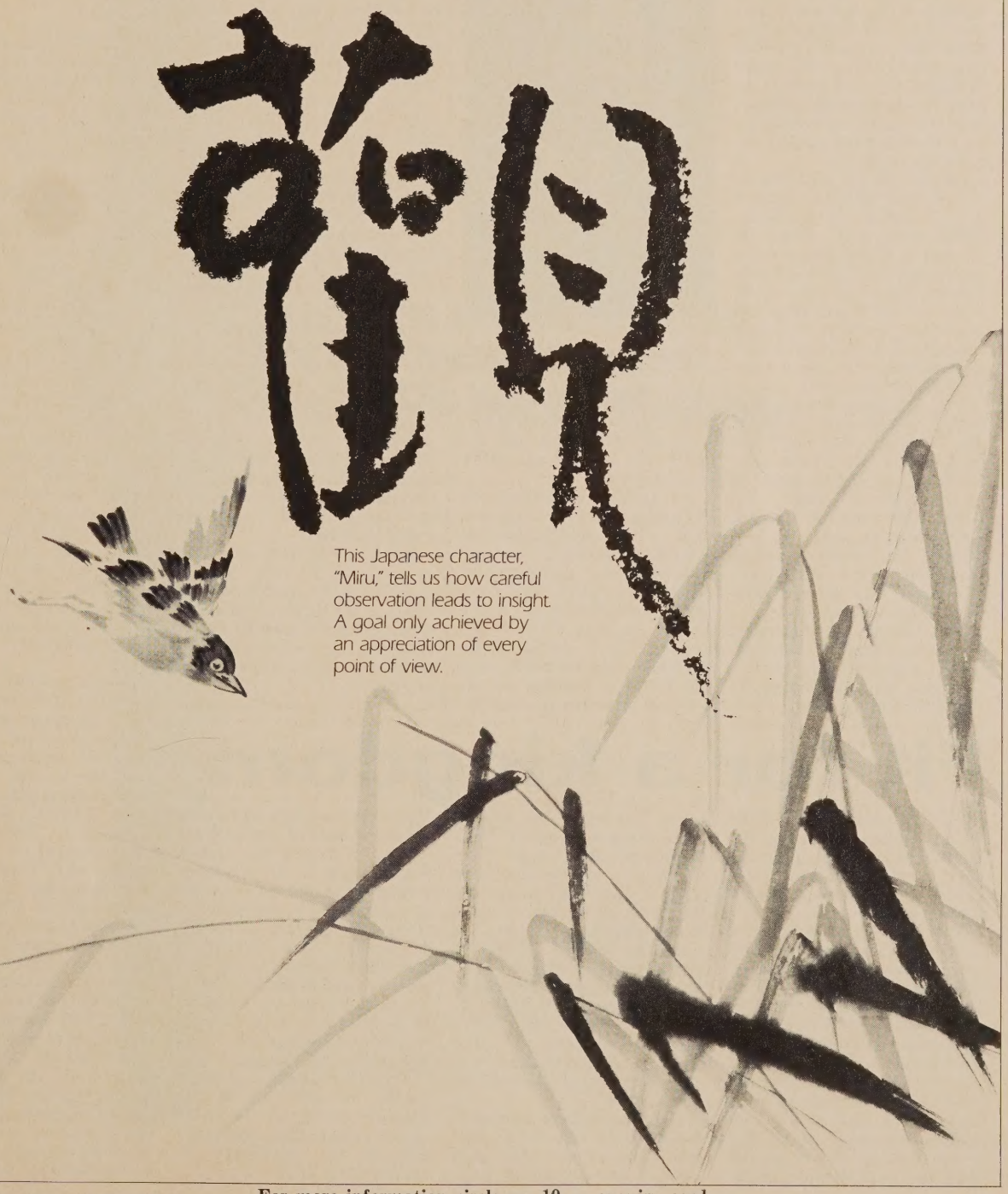
This Japanese character, "Miru," tells us how careful observation leads to insight. A goal only achieved by an appreciation of every point of view.



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# L-T China pact

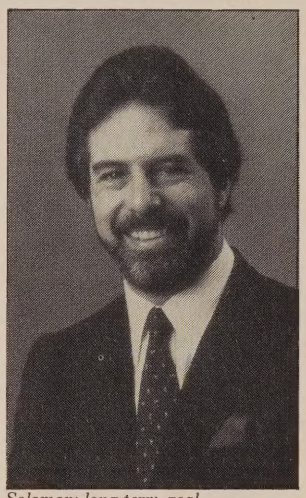
LOS ANGELES: Lorimar-Telepictures programming will soon be seen by the biggest television audience in the world; China. This follows the signing of an exclusive five-year pact with China Amusement and Leisure, the US representative for the Shanghai Cultural Bureau, to provide sponsorship production and distribution services for a multi-faceted cultural exchange programme.

As part of the deal, which was agreed between Michael Jay Solomon of Lorimar-Telepictures, and Peter de Krassel of China Amusement and Leisure, L-T has submitted its library of some 7,500 hours of television programmes for review by the Shanghai Cultural Bureau for presentation over its nationwide TV service.

The unprecedented international co-operative venture also lays the groundwork for all forms of US culture – including dance and theatre – to be imported into China.

The first event of the exchange was presented by L-T during the second week of December – a three-city, 18-concert tour by US 60's singing duo Jan and Dean.

In addition, the American company becomes the exclusive representative for the Shanghai Cultural Bureau in the US, and in conjunction



*Solomon: long-term goal*

with China Amusement and Leisure will produce a wide range of Chinese Cultural Events in America. Also included in the agreement, Lorimar-Telepictures has the worldwide audio-visual rights to these events.

All parties concerned are discussing a unique long-term goal – an educational exchange programme whereby Chinese actors, producers and other such creative talent have the opportunity to go to the US to see how the arts are created there, while their American counterparts visit the People's Republic to experience their creative process.

# Fighting the ME pirates

BEIRUT: Renting out video tapes has become big business in Lebanon – and when shelling forces Beirutis to take refuge in bomb shelters, many take their video machines with them.

Even when there are power cuts, this does not stop many video addicts. The booming sales of small electric generators in recent weeks has been linked to the popularity of video watching.

One reason, of course, is that there is so very little else in the way of entertainment available to the Lebanese these days.

Big as the market for rented video tapes is, the businessmen who provide the tapes complain that they are being hampered by pirated tapes.

The video pirates have managed to grab about 25 per cent of the market with their illegal tapes, according to George Dfouni, who manages the International Lebanese Video Company.

His firm, one of the biggest companies in the video business in the Arab world, is fighting the pirates, who use copyrighted films without permission or payment of royalties to the owners of the copyright.

# Pay-tv thumbs down

TORONTO: Canada's broadcast regulator, the Canadian Radio-television and Telecommunications Commission (CRTC) has determined that the country is not yet ready for pay-per-view television services.

Pay-per-view (PPV) allows cable subscribers to choose either a movie offered on a PPV channel, or order a specific movie for cable delivery to an individual home. The first can be offered on a conventional cable system, using a telephone ordering system, while the second is generally offered on two-way interactive or fibre-optic cable systems.

While Canada is extensively wired for cable television, very few systems or parts of system are two-way interactive. And much fibre optic cable currently operational in Canada has been laid by telephone companies for telephone traffic, not for television service. Thus, PPV services would have to use a telephone-based ordering system.

Canada actually did have a primitive PPV system in the 1960s operated by a major theatre chain and using coin-operated equipment. However, the system was halted and following the start-up of the federal broadcast regulator in 1968, PPV has now operated in Canada. A number of PPV systems have been operating in the US for several years, although care has been taken against cross-ownership concerns to avoid anti-trust action from the US Justice Department.

The CRTC decided not to licence PPV because of a lack of concensus on how to do it, and because there is no evidence of "an urgent need for pay-per-view services."

The Commission will shortly examine a host of new specialty cable programming services it may decide to licence.

# Fit for a kingdom

MADINA: The new TV Centre in Madina, Saudi Arabia, which will be inaugurated soon, has been built at a cost of $23 milion to replace the old station built in 1967.

The TV centre consists of a 100 metre tall transmission tower and a studio measuring 150 square metres, three television cameras with 40 flood-lights and electronically controlled sound-proof room. In addition it has a make-up section with necessary equipment, a control room for voice and pictures and central control room to follow up all electronic line to and from the recording and display equipment. The centre has a room with cinematographic films equipment for 16mm films which are convertible into 35mm. Also it has equipment for showing slides, a video room containing a unit for recording and for mounting 2-inch tapes formed by two machines and a similar equipment for one inch tapes.

The TV Centre also has a transmission room with four TV transmitters of 5 kilowatts – two for channel I and two for the Channel II.

The transmitters have been designed in such a way that two transmitters for each channel operate jointly while the others are kept as reserve for use in case of any mishap.

The TV Centre has established a transmitter, costing $125,000, on Jebel Sul to relay the TV transmission to Sultana and it is also linked to several relay centres in Khasibar, Taima, Al-Ula, Al-Hanakia and Wadi Al Far.

The transmission range of these centres is 30 kilometres each except the one at Wadi Al Far which has a range of only 20 kilometres. These stations enable 80 per cent of the kingdom to receive the Channel I transmissions, and 60 per cent of the inhabitants to receive Channel II.

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# Is this wall to wall news?

NEW YORK: Only a few weeks after the proliferation of US news and information programmes in Europe had been labelled dangerous by the European Community's Carlo Ripa di Meana, the US produced *Wall Street Journal Report on Television* announced an international edition which will have first-run worldwide distribution.

Starting early this year, *The Wall Street Journal Report International Edition* plans to broadcast via satellite to Europe and Asia. The 30-minute programmes will each have three segments covering European, Asian and US financial and business news.

### New services

According to Ernest Samuel, chairman of Samuel Broadcasting Corp, which distributes the programmes, the new service will be beamed via Radio Television Luxembourg satellite to West Germany, Austria, Switzerland, Luxembourg, Liechtenstein, Belgium, Holland, The United Kingdom, France, Gibraltar, Spain and Italy.

Carl Sabatino, marketing and sales director for the programme, said "Within a few months of the European satellite launch, the international edition will be beamed to Tokyo, Hong Kong, Taiwan, Korea, Singapore and down to Australia."

In August, Group W's *Newsfeed Network,* the first satellite news gathering service in the US concluded a deal with Transworld Systems International, S.A. to distribute news-oriented programming on a daily basis throughout Europe.

The remarks characterising US news and information services as "more than dangerous" were made in Brussels during a conference on European television, in October. Carlo Ripa di Meana, commissioner in charge of information and culture for the European Community, expressed concern that a paucity of European news programming would create a gap which would be filled by "others" – and the US is a significant other.

### Markets

Other business news programmes marketed in Europe are produced by Financial News Network and Dow Jones & Co and there are additional news services from Ted Turner's CNN and NBC News, which produces a service for European hotel chains called Anglovision.

# Foreign tax blow

TORONTO: Although Canada has seen an unprecedented rise in the amount of independent production this year, the Canadian tax regulator Revenue Canada put a crimp in foreign production with tax rulings that appeared to penalize non-Canadians.

The issue was a witholding tax applied to non-residents working in Canada, and it has hit the production sector particularly hard during this season's Canadian shooting.

A portion of fees said had to be witheld for Canadian income tax, and indications were that Revenue Canada was contemplating taxing performers at a graduated rate to over 50 per cent.

Reports over the past month indicated that some US production was being pulled out of Canada and that non-Canadian companies were reluctant to deal with such complex tax regulations.

### Resolution

Discussions with Revenue Canada finally led to a resolution in early November, when the federal tax body ruled that performers would be taxed 10 per cent up to $5,000 and 15 per cent above that.

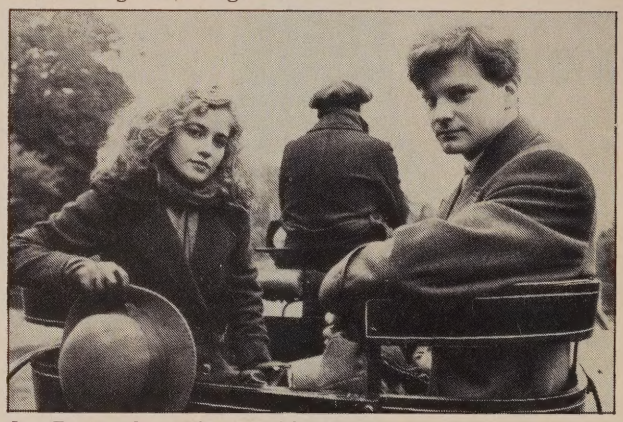
# New deals...New deals

Former policeman George Bulman – known to his friends as GBH (for Grievous Bodily Harm) – will soon be carrying out his unorthodox investigations in Scandinavian homes.

The ex-detective is the unconventional hero of UK's **Granada Television** series *Bulman.* Six episodes of the series will go into home video distribution next year in Sweden, Denmark, Norway, Finland and Iceland through Intervideo, A.S. of Oslo.

Another Granada TV series, *The Lost Empires,* has been sold to a TVI, Oy Yleis Radio in Finland.

The eight-hour serial, which is also to be shown in the US, Canada, Belgium and Hong Kong, was adapted by Ian Curteis from the novel by J.B. Priestley, and stars Colin Firth as a young would-be painter and John Castle as his uncle, a music hall illusionist who appears on stage as the mysterious Indian magician, Ganga Dun.



*Lost Empires: Granada's successful series*

**CineTel Films, Inc.** has entered into an agreement for worldwide syndicated television rights on six feature motion pictures with the **Samuel Goldwyn Company.**

This agreement, which marks the first TV syndication deal for CineTel, excludes pay TV in North America and Canada.

The agreement covers three completed films, one picture in post-production, and two projects in pre-production. The first films are *Say Yes, Hardbodies 2,* and *Armed Response.*

*The other films include Cyclone,* a futuristic action film now in post-production and slated for a January 1987 theatrical release, and two motion pictures currently in pre-production, *Honor Betrayed* and *Bullet Proof.*

The first instance of an independent European TV and video distributor acquiring worldwide rights excluding the US and Canada for a major US network mini-series has taken place with **Pandora** purchasing rights to Judith Krantz's *I'll take Manhattan.*

The eight-hour mini-series, which follows the fortunes of a headstrong heiress and her magazine empire, will be broadcast in the US for four consecutive nights in February or March, on CBS. CTV will show the series in English Canada and by Telemetropole in French Canada.

**Ellis Enterprises** has reported a large package deal of British programming with the Edmonton-based **Access Network.** The package represents just over 175 hours of programming comprising of period dramas (78.5 hours), children's programmes (64 hours), documentaries (35 hours) and a Christmas music special (1 hour), all produced by ITV companies. The four drama serials from Granada TV include *Brideshead Revisited, A Family at War* and *Hard Times.* The major documentaries chosen by Access are historical and include Granada's *End of Empire* (14 hours) and *The Christians* (13 hours).

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**A regular feature of TV World. Send details of programmes in, or approaching, production to TV World, 27 Wilfred Street, London SW1E 6PR.**

# In production

FOLLOWING the success of *The Silk Road* and *The Yellow River*, the **Japan Broadcasting Corporation (NHK)** is seeking co-production interest in a four-part series to be shot in a remote part of China.

Chisuko Kobayashi is Head of Coproductions in NHK Enterprises.:

"There is an as-yet unexplored area in the highlands that offers a wonderful opportunity for a really interesting feature."

NHK's producers have already mapped out a scenario that takes in a boat trip up the River Amur. "The exact centre of the river is the Sino-Soviet border," says Kobayashi, "so you have to navigate along that centre line, which gives us the chance to look at both sides of the border."

Frozen over and impassable for five months every year, the river is the lifeline for those who live along it, and, according to Kobayashi, the further upstream they live, the less likely they are to be in touch with what is going on elsewhere.

"There is a large semi-nomadic community that depends solely on hunting. They are self-governing and lead a fascinating existence. Our plan is to depict an extensive part of their lives by living and hunting with them."

The area is also a sanctuary for a wide variety of migratory birds, and the producers expect to devote a substantial amount of air time to capturing some rare wild-life footage, including that of the world's largest deer, a beast that can weigh up to 600 kgms, and which is, quite understandably, a prime target for the nomadic hunters.

Inquiries about possible coproductions deals are welcome. Telex: J 34555.

**Shades of Love Productions Inc. of Montreal** has started shooting its fourth of eight romance movies, called *Sincerely Violet*. Stars are Simon MacCorkindale and newcomer Pat Phillips: producer is Stewart Harding.

*Shades of Love* is financed by Astral Film of Montreal, in association with First Choice, L/A Romances Inc. and Telefilm Canada. The series will premier on First Choice and on SuperEcran, with CHCH-TVL11 in Hamilton, Ontario holding first conventional television rights for English Canada. World distribution rights are held by Astral.

The last four of $1 million, 80-million movies will be shot by the end of the year, and are titled *Make Mine Chaartreuse, The Garnet Princess, Echoes in Crimson* and *The Ballerina and the Blues.*

FILMING is now underway on *Lorentz und Söhne*, a new series in the "powerful family" genre by Berlin's **Novafilm for ZDF**. Shooting in and around the south German resort town of Badenweiler will continue for several months. The series will air in the spring of 1988.

Consisting of a 90-minute pilot followed by ten 45 minute episodes, *Lorentz und Söhne* is about an extended wine-making family in Germany's Markgräflerland, a region of rolling hills and storybook villages near the French and Swiss borders. Key scenes will be shot at a roccoco castle close to Badenweiler.

ZDF

Director Claus-Peter Witt, a 25 year German TV veteran, is trying for a polished, elegant look. "It's not sparkling wine, it's champagne we want," he says. For Witt, the look involves a combination of soft lighting, smooth technical work by cameraman Michael Epp, the beautiful settings, and an attractive cast.

Actors include many well-known German names. The principle role of patriarch Lauritz Loretz is played by Ernst Schröder. Other players include Hannelore Elser, Heli Finkenzeller and Peter Buchholz. The series was written by Peter M. Thouet.

**Cinar Films Inc. of Montreal** is doing a novel remake of L. Frank Baum's *Wizard of Oz.*

Cinar is animating four of the 14 Oz books - *Wonderful Wizard of Oz, Marvellous Land of Oz, Ozma of Oz* and *Emerald City of Oz* - in four feature films and a 52-episode television series. Theatrical release is planned for the spring of 1987 and television release during the 1987-88 season. Narration is by Margot Kidder, direction by Tim Reid, and the project was written by writer/animator/director/actor Don Arioli of *Sesame Street.*

Animation is contracted in both Canada and Japan under the direction of Gerry Potterton whose credits include the animated rock fantasy *Heavy Metal.* Music is being composed by Hagood Hardy (The Homecoming) and will be performed by Parachute Club.

While Cinar will handle Canadian and some world sales, US and other English-territory rights are held by RCA Video Productions and Columbia Pictures. Screen Gems division of Columbia will handle first-run syndication television in the US.

*QUEENIE,* a **Highgate Pictures, New World Television** and **ABC TV** five hour mini-series commenced principal photography at Lee International Studios in Wembley last November, before moving this month to the Jaipur region of India.

Based on the international best selling novel by Michael Korda, *Queenie* is a rags-to-riches drama that spans three continents and traces the fortunes of Queenie Kelly, a beautiful Anglo-Indian girl whose face provides her with the means to escape the slums of Calcutta for a life of glittering screen stardom.

But Queenie discovers that her beauty and the secret of her lowly origins weave a web of danger which threatens her meteoric career and her new-found happiness.

Kirk Douglas portrays David Konig, the powerful film director and Mia Sara takes the title role.

*Queenie* will be aired on ABC in May 1987. New World TV is selling all overseas rights.

**Channel 4** has reached agreement with the **Australian Film Commission** to co-produce a film called *First Kangaroos,* with the Australian company **Roadshow, Coote** and **Carroll** (whose most recent involvement has been in the TV miniseries *The Challenge,* the story of Australia's successful bid for the America's Cup). Dennis Waterman stars in *First Kangaroos,* leading a cast of English and Australian actors in a dramatisation of the first Australian football tour of the UK in the 1900s.

*Waterman: leads the pack*

Channel 4's involvement has allowed this particular project to proceed, with shooting partly in the UK and partly in Australia. However, the agreement between Channel 4 and the Australian Film Commission also provides a framework for further co-operation between British and Antipodean programme-makers, so that both film and TV communities can draw on the mutual advantages of co-production.

# Is the party over?

**NATPE opens this year to an atmosphere of tense fear amongst many US players, as the market softens and the advertising pool starts drying up. ARNOLD FRIEDMAN reports.**

THE DOOMSDAY scenario being played out in the US television marketplace is a sort of *Henny Penny* perception in which the siren sounded may have been a false alarm. Nevertheless, it's succeeded in stampeding many otherwise properly perceptive executives into galloping off in all directions to tell the king the sky is falling.

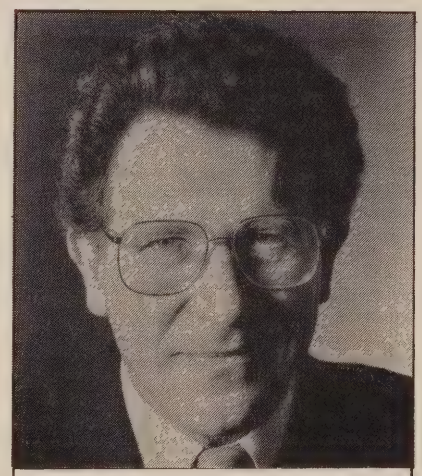
The faerie tale of *Henny Penny,* for those of you who didn't have a childhood (another legend holds that many television executives were born full-grown!) concerns a hen who is struck on the head by an acorn and improperly perceives that the sky is falling.

Of course in the US there is no king, so none of the birds knows where he's going or who to tell. Some of them have gone to tell the Federal Communications Commission when, for instance, stations sell their assets and not their liabilities, leaving syndicators holding empty bags. But the FCC has said, in effect, *We're not a collection agency - why are you telling us?*

## Paying slowly

In all fairness, it's easy to think the sky really is falling over here. For many distributors and station owners alike, things couldn't look worse. The stock market's love affair with the broadcasting industry has cooled; independent stations are going dark and those that haven't gone belly-up are paying more and more slowly until the cash flow for many distributors has become a trickle that just isn't providing enough nourishment for survival. Payouts are being renegotiated, but the stations often cannot generate enough advertising revenue to pay for the programmes they are using as spot carriers. Advertising dollars have shrunk. Barter deals, for which distributors and stations alike look to advertisers for support, are falling victim to a deflated economy and predominantly barter-oriented companies are turning to cash properties. LBS Communications, the leading barter dealer, has converted at least three properties from barter to cash and has six cash series.

All American Television recently acquired a cash company (Hagan Menk) to balance its barter revenues. According to All American president George Back, the sky is not really falling.



**"Greed has a lot to do with it"**

George Back, President, All-American TV

"A lot of us are getting some bad bumps but they're from acorns - and that's partly our own fault. Greed has a lot to do with it. When you go into a market and one station offers you five times more than the others for a property because he says he must have it, and you know his offer isn't realistic, and maybe you also know he may be a little underfinanced, or that he's not exactly a broadcaster as much as he is an entrepreneur, and you make the deal and then you can't collect and you find yourself locked out of that market, that's not only a long sentence, it's a hard lesson!"

Hard times have a lot to do with hard lessons, Back adds, commenting that they are increasing the risks for both stations and syndicators, who no longer operate in streets paved with gold and double digit increases.

"Distributors will have to content themselves with a little less, instead of, as Oliver wanted, a little more," Back said.

NATPE president David Simon agrees that it's time syndicators took a more traditional approach to business, reminding *TV World* that lines of credit aren't so casually offered in other industries.

"Because of the entrepreneurial nature of our business many distributors are willing to take a chance and roll the dice with companies who may not have the wherewithal to pay up if things go wrong. Bad business ventures from the station point of view also contribute to the problems. Stations open in markets that are already highly competitive, then acquire programming that may not be the best in the world," he said generously.

But Simon doesn't feel the sky is falling. "The industry is so cloudy it's hard to tell what's actually happening. People may be over-reacting and there's good reason. What's happening is scary. Stations and distribution companies are going under."

Asked if he wanted NATPE to be a more solemn occasion this year, the Association's president predicted that it would be a vigorous, serious conference. While he thought some companies may have cancelled because of one acorn or another, registration is up over last year - although, he noted, "This may be the Last Hurrah for some of them."

## Less barter

Simon also told *TV World* he didn't think there would be less barter and more cash transactions at NATPE because, for one thing, it was too late in the game to change marketing strategies (LBS notwithstanding) but that there would probably be a lot of cash-plus-barter deals.

Also VP /Programming of the Fox Television Stations, Simon was recently quoted - misquoted he says - in another television trade paper as having said he would never do another barter deal.

"Not so," he told us. "We'll deal for cash and barter and make our decisions based on what value the programmes have for our stations. My advice to Henny Penny," he said, "is to take cover. If she protects herself and keeps calm she can wait out the acorn storm."

**continued on p14 ►**

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## Is the party over

► continued from p12

Phil Corvo, NATPE's executive director, has been programme director for several top television stations. Unlike Simon, he was inclined to expect more cash this year because there is an increase in first-run programming and in barter/cash combinations. He also expects the mood of the conference to be quite sober and a lot less jolly than in previous years.

**"The industry is so cloudy it's hard to tell what's actually happening. People may be over-reacting and there's good reason. What's happening is scary."**

**David Simon, NATPE President**

"They'll be worrying less about where they're going for dinner than where they're going from here," he said. "There are a lot of worried people coming to NATPE. We'll see prices and attitudes that are a lot more reasonable. Prices have certainly been sky-high," he recalled, raising the possibility that it might be the prices that are falling on syndicators, not the sky.

"When I was in the station business I saw bad times but we didn't panic, and we weathered them. Cable was supposed to do us all in. But broadcasting remained the dominant force in the industry and it still is and it will be."

Corvo said he was particularly eager to observe the reaction of foreign delegates at NATPE International to a new workshop called "The American Clinic." At this seminar a panel of US TV execs will critique any producer's tape and appraise its chances in the US, commenting on what is and is not appropriate about the programme in relation to the US market.

The foreign market, for US distributors, continues to be a source of co-production interest and it is hoped that international interest will not lessen because of the instability of the US market. For some US distributors, sales to foreign markets continues to be the kind of shelter Dave Simon recommends.

"About 10 years ago the market was soft for children's animation," said Claude Hill, president of ARP Films, which deals mostly in kids' programming. "I paid my bills with foreign currency then and I'll probably cover some of my missing receivables the same way in 1987."

Like Hill, many small and medium-sized syndicators expect to weather the acorn-storm, although Marvin Grieve, president of the 80-90 member Association of Programme Distributors, says the sky may really be falling on some of his member companies.

"Slow pay or no pay doesn't effect the major distributors who won't sell to what they call 'the wimps' – weak stations anyway." (Ed note: A wimp is a weak person, hence a weak station.) As to advertising, Grieve ascribes the same formula. "Stations that do US$15 million and up have increased business by eight percent and stations doing less than US$15 million had a 12 percent decline, if I have that right," said Grieve.

"What's happening is that advertising money is being pulled back from smaller stations but being spent with the larger ones, now that they are competing and lowering their prices. There's a shakeout among the weaker stations and the smaller independent producers and distributors. What we've seen so far is only the beginning."

### Factors

Advertising is expected to regain its strength in 1988 as the result of new tax regulations, according to an analysis presented at the Television Bureau of Advertising's 42nd annual meeting in California recently. TVBA's chairman, E. Blake Byrne, acknowledged that in the meantime TV is in a tougher business climate today and the industry is changing more rapidly than ever before. He cited several factors including a significant softening in network upfront pricing. And he didn't overlook the competition for broadcasting from cable, pay television, homevideo and barter syndication.

The Association of Independent Stations was anxious to go on record: the sky is not falling. This from Larry Laurent, VP/Communications for INTV. A former journalist with the *Washington Post* who covered broadcasting for about 30 years, Laurent has a handle on how it works.

Today he bears the burden of explaining why the dramatic growth of independent stations (from 90 in 1977 to 283 today) has provided a treasure for some, a trap for distributors.

**"TV execs at NATPE will be worrying less about where they're going for dinner than where they're going from here."**

**PHIL CORVO, NATPE executive director**

"Some stations spent outlandishly for programming," said Laurent candidly, "and carried the programmes as assets instead of liabilities." Factors contributing to the problems at such stations, he said, included how they handled the cost of money and the cost of servicing the debt, combined with a rate of disinflation that, he said, was not exactly galloping.

What did gallop in were all the new syndicators and with the supply catching up with the demand, prices are levelling off. Well aware of their responsibility to their own membership and the rest of the industry, INTV's agenda for this conference (in January, just ahead of NATPE) was "Meeting Tomorrow's Marketplace" and execs attending both conventions can be expected to have come to NATPE a little better prepared to wheel and deal – if they paid attention.

This is part of the trouble in the first place, it is generally conceded. Too many of the players seem to be unaware of what is happening outside their own deals, so when they are hit on the head with a bunch of acorns it's easy for them to perceive that the sky is falling.

It's hard to convince the Henny-Penny's that they're wrong when they are reeling from pain and stumbling around from the shock of abrupt financial reversals. For them the sky *may* carry a signal of doom. In broadcasting, the sky is where the signals come from – so it pays to pay attention. ■

# Which route into the US?

**Among the ITV companies there is no common policy about the best way to sell into the US. GRAHAM WADE reports on the thinking behind the different strategies.**

OVER the last few months there appears to have been a flurry of activity on the part of some ITV companies in relation to programme selling in America. Central Independent Television announced the opening of a new office in New York; London Weekend Television purchased syndicator Silverbach-Lazarus; and Television South bought Gilson (handling mainly MTM product) and was considering buying a US syndicator, although this idea was ultimately shelved.

There can be little doubt that British stations, not least the ITV fraternity, are keen to increase their impact on the lucrative US marketplace, but it would be erroneous to interpret the acquisitions listed above as clear signs of ITV companies promoting their own product in that marketplace.

The overwhelmingly majority opinion is that the purchases of both LWT and TVS should be seen in the context of straightforward business acquisitions in their own right – rather than startling initiatives to penetrate the US market with UK product.

As Richard Price of RPTA says: "The purchase of Silverbach-Lazarus by London Weekend Television is purely and totally an investment. It will have no impact on the activities of LWT International.".

Price should be in a position to know as RPTA manages the LWTI operation. In fact RPTA owns 30 per cent of LWTI – the remainder belonging to LWT, which itself has a small holding in RPTA. RPTA – the biggest independent distributor in the UK – also exclusively handles Grampian Television's international sales, as well as one-offs for other ITV companies.

Price has firm views on the selling of programmes into the US and is in favour of ITV companies opening up permanent offices of their own Stateside. "I've been running a New York office now for 16 years and one in Los Angeles since 1983. I'm glad to see that others are now copying – they should have done it a long time ago."

He feels that the UK syndication market is a difficult one for UK producers to crack. "The idea of buying a US syndicator as a locomotive to sell UK product there is a false one. We tried it and found it didn't work – we sold our syndication company as a result last March.

**"We'll be looking at acquiring a distributor, but I genuinely don't know if that's the way to go."**
**Philip Jones, Central TV**

**"There will always be an element of self interest on an agent's part."**
**Vivien Wallace, Granada TV**

**"The idea of buying a US syndicator as a locomotive to sell UK product there is a false one."**
**Richard Price, LWTI/RPTA**

"We were successful at selling our American product into US syndication, but not with material from outside the US. The movement of British product into US syndication is a highly specialist operation and I'd much rather pinpoint a particular product and then find someone to take it – often as a pre-production purchase."

Because of Price's attitude to the US syndication set-up, RPTA won't have a stand at this NATPE, but will have four executives present. Price reckons that general sales of UK product into the US will experience very slow growth over the next couple of years.

Central's head salesman, Philip Jones, says his company's decision to establish a New York office (from January) should be seen "as opening a US intelligence base. It will be not so much an embassy as a consulate to find out how we can get into America in a more efficient way."

Kevin Morrison, who heads up Central Inc, has already several years experience of the US scene and worked for Charles Denton at Central before he took up a post with the British Cable Authority.

Jones muses: "So which way do we go? Do we start creating our own infrastructure in the US, or do we just start by hiring a couple of salesmen to work out of the New York base? Should we buy an existing syndicator, create one, or get into bed with one! I just don't know the answer yet."

He continued: "The whole sales thing naturally links into pre-sales and coproductions. The main objective is to keep the door open. Americans are very hospitable, but when you leave town they tend to close the door after you and that's it. So the answer is to keep a presence. We'll be looking at acquiring a distributor, but I genuinely don't know if that's the way to go."

Central is having a stand at NATPE and it will give Morrisson a chance to introduce himself to the American buyers. His intelligence-gathering operation starts immediately and initial decisions based on his findings could be seen well before the year is out.

Vivien Wallace, Granada Television International's sales director (and managing director designate), used to be in charge of her company's New

**Continued on p17 ►**

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## Which route into the US?

► Continued from p15

York office until five years ago. She still believes that the permanent US office is the best sales tack for Granada.

"We feel that no matter how much an agent will do for you, there will always be an element of self-interest on the agent's part. We feel it's important to know as much about the market for yourself."

She admits Granada has looked at the idea of acquiring a US distribution outlet for itself, but that the precisely right opportunity has never arisen. Granada's US manager has never been an American national, underlining the company's commitment to British programming as opposed to some kind of mid-Atlantic concoction – "a fundamental difference between us and some other ITV companies," Wallace notes ironically.

Roger Miron, in charge of Thames Television International, swears by the efficacy of Don Taffner as his company's dedicated agent in the US. "He's the best in the US and he's proved successful for us."

The Thames policy has always been to appoint a national of whatever country to handle its product within that country. "They're closer to the situation and they're in business for themselves – the best incentive there is to get on with it and sell," says Miron.

"Our business in the US is very widespread so it needs a thorough coordination with a lot of people working on it – something we could never do effectively from our own modest US office. Taffner should be working for us for the foreseeable future."

For NATPE Thames and Taffner are sharing a stand. Miron – like all the other ITV executives quizzed by *TV World* – refuses to give any precise financial statement of his US income, but he did reveal that over half of Thames' 1985 income derived from the US.

**"You just keep your feet moving quickly – it's like travelling down a river on 4,000 shifting logs."**
**Patrick Dromgoole, HTVI**

Harlech Television International's Patrick Dromgoole concedes that HTV doesn't have a firm US policy. "You just keep your feet moving quickly – it's like travelling down a river on 4,000 shifting logs. I have had a good relationship with Don Taffner who handles our syndication."

Dromgoole says he would consider opening a US office as his business expanded there, but is positive he would never attempt to handle US syndication in-house. "But I don't want an office over there, eating up money, just to make the single, but big deals we already make with US stations. If I go into heavy series production then it might be necessary."

For NATPE, Dromgoole will be taking his usual presidential suite at the Sheraton – "where I can talk in private with the people I need to talk to." He laments the fact that the new international sales levy has checked US sales growth. "We've been doubling on US income every year up until now – but this year I'll be lucky to equal last year. About 80 per cent of HTVI's turnover is US dollars."

TVS's Peter Clark underlines the fact that his purchase of Gilson International was an investment to promote sales of US product into Europe – Gilson has no domestic US business. But he says TVS has no reason to open a US sales office in as far as it already has a presence through Gilson's US base. TVS also retains International Media Associates as its US agent.

ITEL's Tim Buxton says his company – which represents the interests of two ITV companies: Anglia and Yorkshire – maintains its own small US office and also gives product to specialist US syndicators.

"Buying a US distributor or syndicator holds little appeal for either Anglia or Yorkshire. I'd imagine. Our present approach to the US market gives us maximum flexibility and that suits us fine.

"We have a stand at NATPE, but the rationale behind that has little to do with programme selling and a lot to do with projecting the companies' profiles. I'll have two syndicators with their own stands at NATPE handling Anglia product."

So the needs of ITV stations in the US are and will be met in a number of different ways. All are agreed on syndication being the preserve of the specialists. While the rest are split in varying degrees between agents and doing it themselves, often with permanent offices in New York or Los Angeles. The big push of British product into the US has still not happened – although most of the ITV execs have their fingers firmly crossed. ■


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# Series on Show

**A quick-reference guide to eight of the new drama series which have been shown on the UK networks this autumn and which are currently available to foreign programme buyers.**

## The Life and Loves of a She-Devil

*Network:* **BBC2**
*Timeslot:* **Wednesday 9.25pm**
*Produced by:* **BBC, in association with Arts and Entertainment Network and Network 7 Australia**
*Distributor:* **BBC Enterprises**
*Estimated production cost per episode:* **£450,000**
*Starring:* **Dennis Waterman, Julie T. Wallace**
*Number of episodes:* **4x50 mins**
*Average viewers (millions) ratings:* **9.28/16**
*Scheduled against:*
*BBC1* Animal Squad
*ITV* Midweek Sports Special/News
*C4* Down the Line/Dramadoc
*Storyline:* **Funny but moving adaptation of a Fay Weldon novel about a wife's revenge on her unfaithful husband and his beautiful mistress.**

## The Singing Detective

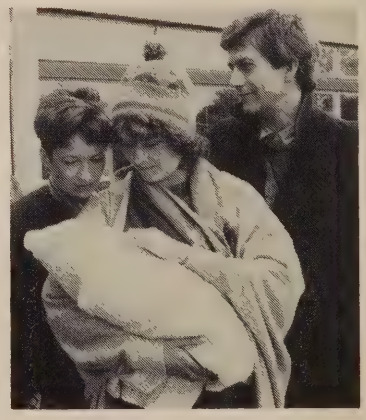
*Network:* **BBC1**
*Timeslot:* **Sunday, 9.10pm**
*Produced by:* **BBC in association with ABC Australia**
*Distributor:* **BBC Enterprises**
*Estimated production cost per episode:* **£500,000**
*Starring:* **Michael Gambon**
*Number of episodes:* **6x75 mins**
*Average viewers (millions)/ratings:* **7.98/15**
*Scheduled against:*
*ITV* News/Room at the bottom (sitcom)
*BBC2* Lovelaw, Various specials
*C4* Feature film
*Storyline:* **Dennis Potter series about a paralysed detective fiction writer who begins a mental re-write of one of his novels, and soon finds the fantasy world is taking over his consciousness.**

## The Monicled Mutineer

*Network:* **BBC1**
*Timeslot:* **Sunday, 9.00pm**
*Produced by:* **BBC**
*Distributor:* **BBC Enterprises**
*Estimated cost per episode:* **£750,000**
**Starring: Paul McGann, Cherie Lunghi, Timothy West**
*Number of episodes:* **3x75 mins, 1x90 mins**
*Average viewers (millions) ratings:* **8.66/17**
*Scheduled against:*
*ITV* Film/Evening news
*BBC2* White Tribe of Africa (rpt)
*C4* Country Matters
*Storyline:* **An Alan Bleasdale dramatisation about a soldier who led a mutiny of British troops in France during the First World War.**

## Inside Story

*Network:* **ITV**
*Timeslot:* **Sunday 9.00pm**
*Produced by:* **Anglia TV**
*Distributor:* **ITEL**
*Estimated production cost per episode:* **£280,000**
*Starring:* **Francesca Annis, Roy Marsden**
*Number of episodes:* **6x52 mins**
*Average viewers (millions)/rating:* **8.38/14**
*Scheduled against:*
*BBC1* 9 0'Clock News/Premiere Movie
*BBC2* White Tribe of Africa (rpt), Lovelaw
*C4* Various Arts programmes
*Storyline:* **Compelling struggle between an unscrupulous newspaper proprietor and the ideological woman journalist he appoints as editor set against the media world of Fleet Street.**



## To Have and to Hold

*Network:* **ITV**
*Timeslot:* **Friday 9.00pm**
*Produced by:* **London Weekend Television**
*Distributor:* **LWT International**
*Estimated production cost per episode:* **£150,000**
*Starring:* **Brian Protheroe, Amanda Redman**
*Number of episodes:* **8x52 mins**
*Average viewers (millions)/ratings:* **7.82/15**
*Scheduled against:*
*BBC1* 9 0'Clock News/Call Me Mister
*BBC2* Screen Two (Movies) (rpt)
Just Another Day (Documentaries)
*C4* Cosby Show/Gardeners Calendar
*Storyline:* **Drama about four people whose lives are shattered when a fertile sister bears a child for her barren sister.**

## First Among Equals

*Network:* **ITV**
*Timeslot:* **Tuesday, 9.00pm**
*Produced by:* **Granada TV**
*Distributor:* **Granada TV International**
*Estimated production cost per episode:* **£300,000**
*Starring:* **Tom Willanson, David Robb, James Faulkner, Jeremy Child**
*Number of episodes:* **10x52 mins**
*Average viewers (millions) rating:* **6.72/13**
*Scheduled against:*
*BBC1* 9 0'Clock News/Big Deal
*BBC2* Feature film
*C4* Ghostbreakers
*Storyline:* **From the Jeffrey Archer novel about the public and private lives of four ambitious men as they climb up Britain's political ladder. The series had two different endings.**

## Paradise Postponed

*Network:* **ITV**
*Timeslot:* **Monday 9.00pm**
*Produced by:* **Euston Films**
*Distributor:* **Thames TV International**
*Estimated production cost per episode:* **£522,000**
*Starring:* **Michael Hordern, Jill Bennett**
*Number of episodes:* **1x80 mins, 10x52 mins**
*Average viewers (millions)/rating:* **6.00/12**
*Scheduled against:*
*BBC1* 9 0'Clock News/Panorama
*BBC 2* Paul Daniels Magic Show (rpt)
Fawlty Towers (rpt)
*C4* St. Elsewhere
*Storyline:* **Portrait of passion, drama, mystery and intrigue in a class-conscious country village between 1948 and 1985. Written by John Mortimer.**

## Lost Empires

*Network:* **ITV**
*Timeslot:* **Friday, 9.00pm**
*Produced by:* **Granada TV**
*Distributor:* **Granada TV International**
*Estimated production cost per episode:* **£375,000**
*Starring:* **Carmen du Sautoy, Laurence Olivier, Colin Firth**
*Number of episodes:* **8x52 mins**
*Average viewers (millions)/ratings:* **6.30/12**
*Scheduled against:*
*BBC1* 9 0'Clock News/Call Me Mister
*BBC2:* Screen Two Movies (rpt),
*C4:* Cosby Show/Gardeners Calendar
*Storyline:* **Adaptation of the J.B. Priestley story of a young man's escape from a stuffy provincial background into the glitter and excitement of the pre-war music halls.**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# New chief sets five-year plan

**BBC Enterprises' new man at the top talks to CHERYL MARKOSKY about his determination to increase business**

"EXPENSIVE, but worth it," At a former place of employment, Fisher-Price Toys, James Arnold-Baker jokingly coined the above phrase to describe the company's products. Now at a desk at Woodlands – BBC Enterprises' headquarters in West London – the new chief executive of the world's largest producer of broadcast material is ready to operate with a new tag line: "Reasonably priced, and well worth it."

For Arnold-Baker, in barely two months, has already made a major impact on how the BBC's commercial arm will operate in the future. He has taken an aggressive stance on selling into the US and Australia; clinched a deal with the European satellite station Superchannel; started exploiting potential technological goldmines like *The Domesday Project* and *Datacast;* and signed a deal with US home video distributor, CBS/Fox Video.

It would be unfair to suggest Arnold-Baker had single-handedly done so much in so little time. As any insider in television sales and distribution knows, it generally takes a long time to complete major deals. The bulk of recent Enterprises' activity was started by Arnold-Baker's predecessor Bryon Parkin, who leaves the BBC at the end of January to start his own consultancy firm.

But Arnold-Baker's style is different from Parkin's. On the face of it, he's a quiet, well-spoken Englishman, but transmits great commercial astuteness and drive usually associated with the Americans or Australians.

Enterprises' new head is 43, was Vice President, Europe, of Fisher-Price Toys, and has also worked for a brewery and a record company.

He is determined to make a strong impact in the United States. Already the big push is on through the BBC's North American syndication arm, Lionheart Television International, and with CBS/Fox Video in the home video sector. The chief executive's first priorities are to build up the commercial side of Lionheart's business, while releasing BBC low-budget titles on the domestic video front. This two-pronged attack should increase the American public's awareness of the BBC.

Further evidence of Arnold-Baker's desire to crack the US market was the recent appointment of Enterprises' Head of Sales, Roy Gibbs, to the post of Senior Vice President, Programming, based in Lionheart's New York office. Sending such a senior figure to the US is seen by insiders as a strong indication of how much the American market means to the BBC's commercial arm.

BBC Enterprises has recently been reorganised into three main divisions: programme sales, consumer products and journals. Several departments, including co-productions and sales of the immensely popular Radio Times, now come under Enterprises' control. Arnold-Baker understands the added potential this creates for his company. "We can exploit the book sector further," says Arnold-Baker. "At the moment we have a top hardback in the best-selling lists, *The Diaries of the Rt. Hon. James Thacker* from *Yes Minister,* and I can see more of those kinds of publications being released.

"We have also had the BBC's first number one record – the single from the soap *EastEnders.* The book sector can do well, but videos and records are even more volatile at the moment."

After the BBC's great success with its own microcomputer, Arnold-Baker is looking to the area of technology, as well as programming. *The Domesday Project,* instigated by the BBC, has involved schoolchildren, other individuals and organisations in a mass compilation of information on how the British live in 1986 – the 900th anniversary of the original Domesday book containing similar facts. All the data collected can be exploited, according to Arnold-Baker, and used in various commercial contexts. He sees cartographers, estate agents, advertising agencies and public relation companies as only some of the companies who could be interested in purchasing Domesday data.

*Arnold-Baker: major impact*

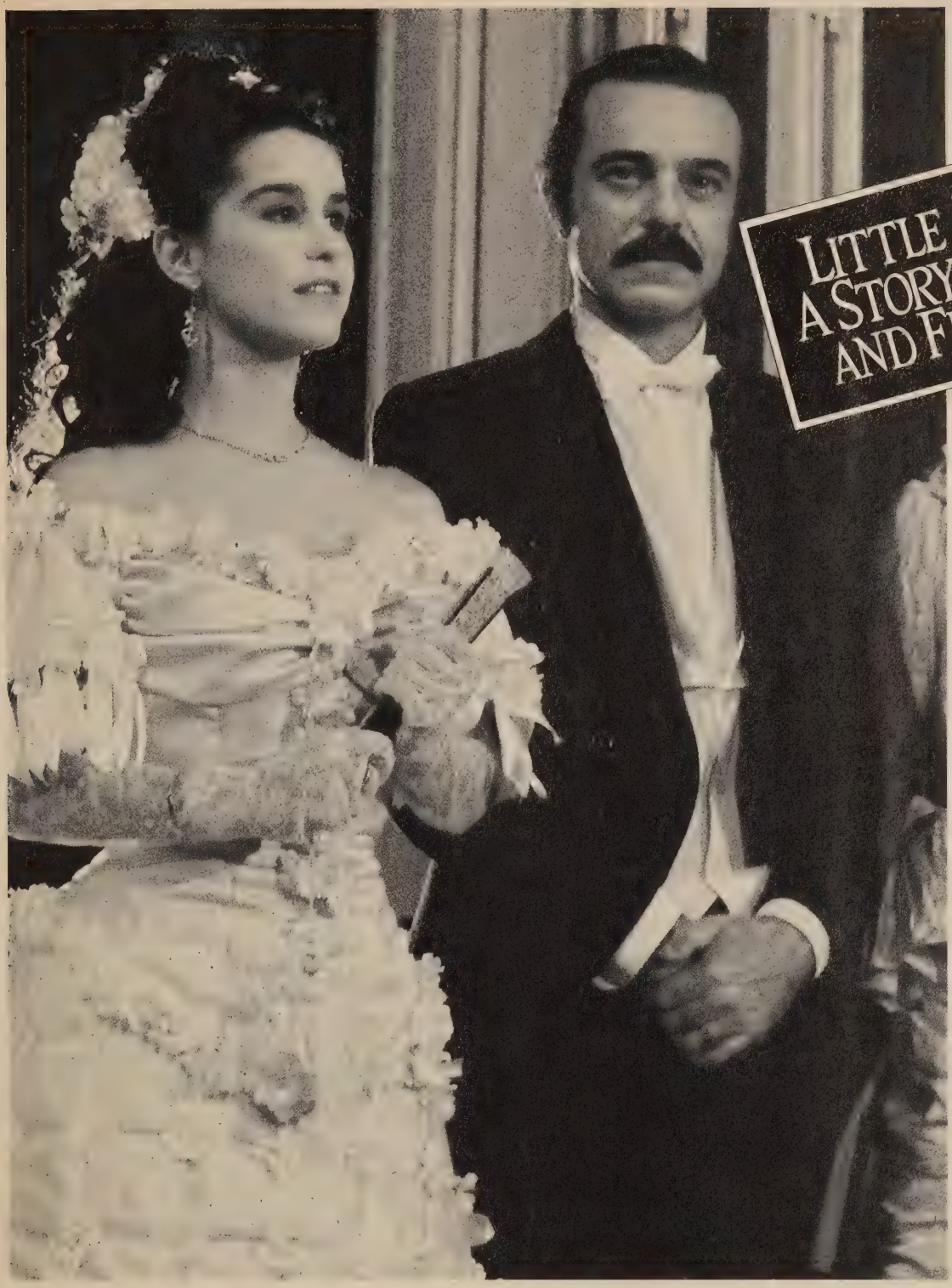
Another new technological area Arnold-Baker is keen to promote is Datacast, the BBC's method of transmitting packets of continous information in the gap in television signals. Already the best-known British financial newspaper, the *Financial Times,* and the London Stock Exchange are signing deals with Enterprises to use Datacast.

After America, Arnold-Baker intends to concentrate on Australia, where some good business is presently being done with Channel 7. Enterprises is also looking towards Europe, following a recent deal being clinched with Superchannel.

"I feel the Superchannel deal shouldn't prejudice deals with other European broadcasters," adds Arnold-Baker. The area of co-productions now falls directly within Arnold Baker's jurisdiction, which should improve efficiency and communication in this sector.

Arnold-Baker points out the advantages: "The selling tool of co-productions can now be integrated with pre-sales and licensing. Any one customer will now be dealing with only one group of people within the Corporation, which has to be better all around." He says he is very anxious to talk with everyone involved in the co-production area.

Enterprises' new man in command has set himself – and his company – no easy target. He wants to double Enterprises' business in five years. His critics say it's impossible, but many believe the potential is there and there's no reason why the BBC should not be exploiting its quality products to such a level. The product is 'well worth it'. If the price is right, Arnold-Baker should have be able to put his coined phrase into action. ■



# LITTLE MISSY A STORY OF LOVE AND FREEDOM

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# The wave of

**Rather than be drowned by financial problems, the US PBS stations are swimming strongly into the international waters of co-production. And some other smaller stations are also surfacing, KIRSTEN BECK reports.**

INTERNATIONAL coproductions in US public television are hardly news. But when "virtually every project of consequence that a leading public television station is involved in is an international coproduction," a major sea change is taking place.

That broadcaster is WNET/New Jersey (serving the metropolitan New York city area), and Huge Price, WNET's senior VP and director of the production centre, says US public television has passed beyond the passive, chauvinistic phase of production relationships into a new era of continuing collaboration with overseas colleagues. Suzanne Weil, Senior Vice President, Programming for the Public Broadcasting System, concurs calling the current interest in coproduction "so much healthier than our former posture which was to go international only on an acquisition basis."

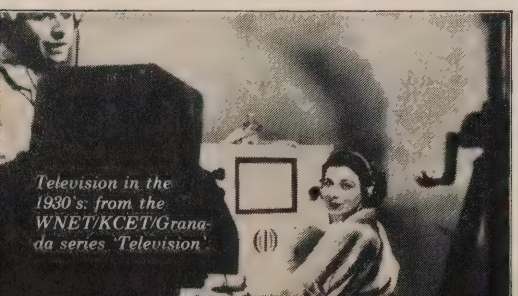
Not only are the traditionally prolific producers such as WNET, WGBH/Boston, WCET/Pittsburgh, WETA/Washington, and KCET/Los Angeles upping the amount of energy invested in international projects, other less well-known US stations are surfacing with international plans and projects of their own.

The reason is money. "The bottom line is that we are forced to work together," says Bill Kobin, president of KCET. "Governments are reducing or putting the lid on levels of television funding. Not just in the US," he adds, "but also in Europe, in Japan, in Canada, all over."

The current funding situation in the US is not dramatically worse this year, but since there is no steady and predictable funding base comparable to licence fees in European systems, the funding mix shifts and changes constantly, a situation that can keep all but the savviest financial management somewhat off-balance.

Funds for public television stations come from three sectors: tax, both federal and state; philanthropic which includes foundation grants, viewer memberships and contributions; and corporate underwriting.

Generally speaking, funds from the tax sector show no promise of dramatic increase; a general downturn is more likely. Similarly, philanthropic funding shows little prospect of noticeable increases in the near future. Corporate underwriting, too, may be on a downward slide, signalled by Exxon's decision to phase out its fundings of *Great Performances.* The new generation of corporate executives appear to have less concern about corporate image and citizenship than did their predecessors.



*Television in the 1930's: from the WNET/KCET/Granada series 'Television'.*

Nineteen eighty-seven deals two additional wild cards into the funding deck: tax reform and a proposed content analysis study to detect alleged liberal bias in public TV. The tax reform act is expected to cause a reduction in individuals charitable giving. Depending on how it is conducted and its results, the proposed content analysis may have a "chilling effect" on the elected officials who vote the federal portion of public TV funds, according to at least one experienced observer of the political process.

Add to these concerns the fact that programmes that used to be the exclusive province of public TV have begun to migrate to other places on the dial. National Geographic's popular programmes now appear not only on PBS stations, but on commercial independents, and much cultural programming that had been confined in the past to public broadcasting now appears on the cable channels, Bravo and Arts and Entertainment.

Public television officials use all manner of words to describe this new situation, but they all boil down to the fact that there is much more competition in the marketplace than ever before, and this means higher costs and increasing difficulty in establishing a memorable station identity. Without a clear station identity, attracting viewers' membership dollars will become tougher.

Although very few officials speak in terms of imminent crisis, one observer summed up a theme when he stated: "The financing system has run out of gas, and we have to find new ways to handle it. All the stations have done extremely well holding on, but there are going to be many that won't be able to hold on much longer."

## Severe cutbacks

Many of these marketplace realities emerged from a WNET study which eventually led to severe cutbacks and a redefinition of the station's mission in the summer of 1986. Two divisions of the station were cut. "We decided to return to what we do best: broadcasting," explained George Miles, Executive and chief operating officer. "Before, we were three different businesses, a production company, a broadcaster, and an educational organisation, and each of these divisions had its own production capacity. What remains is the broadcasting business with a production capacity."

Consequently, the station is now relying heavily on production tie-ups. Partnership is "WNET's new look in programming – creative and financial partnerships, domestic and international," says Stella Giammasi, director of public relations.

WNET, historically one of the two most prolific programme suppliers for public television in the US, has been forced by financial exigencies to depart from past production practices and declare that henceforth it will not begin production until its projects are fully funded. A new prudence requires that energy be concentrated on those projects with the highest probability of coming to fruition.

Furthermore, Hugh Price says the station is heavily involved in all varieties of international collaborations: pre-sales, full-blown coproductions, even in-kind trades of overseas facilities use for broadcast rights, for example. The relationships are being cemented, he says, because all public broadcasters are being pressed to stretch their dollars, pounds, and yen.

Price notes that some European broadcasters unused to dealing with the financial realities of Amerian public television are occasionally taken aback when he agrees to a coproduction and then explains that he has to

# change

return home to find underwriting.

Among WNET's collaborative projects currently in the works are *Television,* a collaboration with KCET and Granada Television; *The Mind,* a nine-hour successor to *The Brain,* coproduced with the BBC which will produce two of the nine hours. *The Struggles for Poland* is a nine-hour coproduction with David Naden Associates, Channel 4, UK and NDR/Hamburg. *Art of the Western World;* another nine-hour series, will be produced by Perry Miller Adato, with participation from TVS, and Channel 4, UK, and ORF/Austria. In addition, at presstime, drama projects were being explored in the UK and in France, and recent exploratory trips have been made to Australia, New Zealand, and Brazil.

In addition, WNET and the Japan Society announced a joint project last fall to create and acquire programmes about Japan to be made available to all US public television stations. The project will involve cooperation with Japanese television producers and will also make an effort to tap into Japanese corporate support.

A similar international story is unfolding in Chicago. "We plan to do a lot more work in Europe and the Far East," says William J. McCarter, president and general manager of WTTW/Chicago. "In American television as in other industries – steel, computers, automotives – its a world market. You can't treat your industry along nationalistic lines; you have to be willing to reach out into the international programme market, wherever that takes you."

WTTW is known as one of the most innovative and entrepreneurial of all the US public television stations. It also has consistently attracted some of the highest audiences in all of public television. McCarter is realistic in his assessment of the changes in the television environment. He sees a blurring of the traditional lines between commercial television an nonprofit; in programming and in financing there are many shades of grey. "There isn't a clear-cut US market versus an overseas market, and there isn't any longer a clear-cut demarcation between profit and not-for-profit," he says.

His station has increased its coproduction activities over the past three years, and intends to push even harder in this direction. *The Making of a Continent,* a six-part series on how the North American Continent came to be was a WTTW/BBC coproduction which began its public television run in November of 1986. *Japan,* a series of four one-hour programmes exploring the cultural, historic, political and social contributions of that nation, is a coproduction of WTTW and Central Independent Television, tentatively set to air in spring 1988.

WTTW representatives are currently seeking international participation in the station's planned $4.5 million, ten-part series of documentaries on Eastern European countries entitled *The Other Side of Europe.*

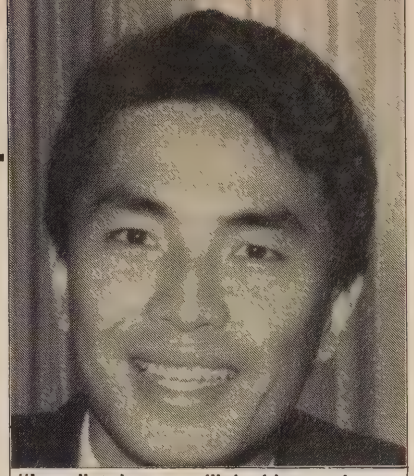
WTTW's international TV activities are not confined to coproductions, however. *Prime Time Japan* is a recently completed one-hour pilot that is, in the words of Fred Flaxman, Vice President of National Programme Development, "a totally new way of doing this kind of programme. It's not just television clips, not a documentary, not variety, not drama, not comedy, but it has all of that." It is a show which uses Japanese TV to show something about the Japanese culture. Flaxman hopes eventually to have six one-hour specials each featuring the television of a different country.

## Expansion mode

"We are in an expansion mode," says Flaxman. His department is increasing coproductions internationally, and is (as is KCET) retaining Noble Wilson to represent the station's interests in Europe.

There can be little doubt about the increasingly international flavour of public television offerings of the future. But few would have predicted several years back that Maryland Public Television would be joining hands with Silvio Berlusconi's Reteitalia, Japan's ASAHI, and the UK's Central to produce a $4.5 million series. "We intend to become a major contributor and producer of programmes for public broadcasting nationally and internationally, and this series, *The Blue Revolution,* about man's relationship with the sea symbolizes our new generation of programme," says Raymond K.K. Ho, Maryland Public Television's new executive director. The station has a second large international project in the pipeline, but Ho was unwilling to reveal any details at presstime.

Ho sees himself at age 35 as a



**"I predict that we will double our viewership in five years."**

**RAYMOND HO, Executive Director, Maryland Public TV**

member of the second generation of public television executives in the United States. He is a colourful Hong Kong native who in three years with the conservative Arkansas Educational Television Network revamped its programming practices, generated a dramatic increase in contributions and viewership and created a fair share of controversy in the process.

"I predict that we will double our Maryland viewership in five years. Even with the atmosphere being what it is – prime-time viewers down, membership dollars flat, I don't look at the dark side; I just look at it as an opportunity," says Ho.

He recognizes that public television does not have the unique market position it used to have, but contends that it must persist – to establish itself as dominant in terms of cultural programmes such as *Live from Lincoln Centre, Live From the Met;* in terms of public affairs and children's programming and finally in terms of community service.

Ho intends to expand his international involvement, both in distribution and in coproduction. But before announcing those plans, he took the December Pledge Drive (during which PBS devote considerable air time to soliciting memberships and contributions from their viewers) to promise his viewers "we at Maryland Public Television dedicate ourselves to the never-ending search for excellence, customer service, and satisfaction. We will use viewer contributions prudently to maximise efficiency, reduce bureaucracy and administrative cost." In proposing this covenant to his viewers, Ho says his has become the first public television station ever to promise to refund viewers contributions if they are not satisfied.

Not only is the second generation going international; it also appears ready to shake things up a little at home. ■

# Nets shuffle the deck

**ABC and CBS are still looking for the trumpcard to beat NBC, ROSS WELFORD reports**

*(Left) L—T's 'ALF', performing well for NBC. (Right) New World TV's 'Monte Carlo', only an average outing at CBS.*

ONCE again, NBC is dominating network television in the US, and is trying hard not to look too smug in a seemingly unbeatable situation.

The network easily won the November Nielsen sweeps – one of the four periods in the year in which national ratings compiler A.C. Nielsen surveys TV-viewing in every market, and it is NBC's seventh sweeps win in a row. It also came out tops the following week, ending November 31, at the time of writing the most recent ratings available.

ABC particularly, and to a lesser extent CBS, have been soundly beaten and the line-up of mid-season replacements and schedule change-arounds reflects the anxiety both channels are feeling: will NBC hammer them both into the ground this season *as well?*

ABC has dropped the new Lucille Ball starrer, *Life With Lucy,* and *The Ellen Burstyn Show,* which ran back-to-back on Saturday evening's primetime line-up.

CBS's *Together We Stand* has been put on ice, though a spokesman for CBS was keen to stress that the show has not been dumped: "It is only a hiatus", he said. Its Lorimar-Telepictures comedy production, *Better Days,* which struggled from the start and was generally given a so-so treatment by the critics, has also been shown the exit, as has *Kay O'Brien, Surgeon,* a one-hour hospital drama, which never came out of its start-of-season coma.

For its part, NBC has been happy merely to tinker with its already-successful line-up. The network has, however, finally given up hope on *The A-Team.* This MCA/Universal action-adventure series was once hugely popular but started off poorly this season, never really breaking out of the forties in terms of primetime ranking.

Having done a good job seeing off *Kay O'Brien* on CBS, NBC's *Hill Street Blues,* in its seventh season, moves to a heavily-promoted Tuesday night slot against ABC's *Moonlighting,* which continues to do well: usually in the top 10.

Replacing the shows going out are: **CBS** *The Cavaughs* – a new comedy in the once-again-popular family-relationship category, which opened to enthusiastic reviews.

*Outlaws* – an action-adventure programme from MCA/Universal about four 19th-century renegades from the west who inadvertently walk into a freak electric storm and find themselves in 1980s Houston, Texas.

*The Twilight Zone* – CBS's revival of the Rod Serle classic is now shortened to a half-hour, and moves to the suicide position opposite NBC's unstoppable *Cosby Show.*

**ABC** *Dads* and *Gung-Ho,* two half-hour comedies that were waiting in the wings as mid-season replacements, now take centre-stage on Friday evenings, filling the space left by *Sledgehammer* and *Sidekicks* which move to Saturday to replace *Life With Lucy* and *The Ellen Burstyn Show.*

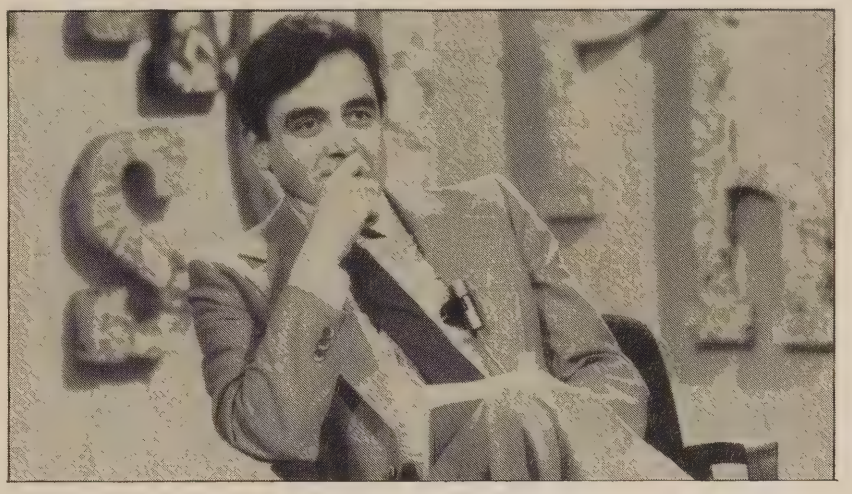
**NBC** – Two new shows are ready for NBC: a comedy, *Rags To Riches* starring Joe Bologna; and *Bronx Zoo* with the former *Lou Grant* star, Ed Asner. Others are waiting to join the schedule in January.

Of the out-going series, the most-lamented (by those with any trace of sentiment) is *Life With Lucy,* the show representing 75-year-old Lucille Ball's return to series TV after a break of 12 years following her hits of the 50s and 60s: *I Love Lucy, Here's Lucy* and *The Lucy Show.* Despite the comedienne's great spirit and unquestioned talent, *Life With Lucy* just did not click with the viewers and was pulled with two of the batch still to be aired.

"It was simply a question of ratings," said an ABC spokesman, "and *Lucy,* unfortunately didn't get them." The two remaining programmes will be seen at a later date.

In terms of programme-trends, *Outlaws* is clearly tapping a theme that has been occurring so frequently on the TV screens and in the movie-theatres of America this year, one wonders if script-writers have run dry of ideas. The theme of a character being placed in unfamiliar surroundings is an easy – and often effective – vehicles for comedy, but sooner or later viewers will tire. From *The Beverly Hillbillies* and *Mork And Mindy* to this year's movies: *Crocodile Dundee, Something Wild, Tough Guys, Star Trek IV;* and current TV series such as *Better Days (a Hillbillies*-type plot), *ALF* and *Perfect Strangers.* Add the current craze for time-travel (*Back To The Future* started *that* one) and *Outlaws* is worth watching, if only to see how soon viewers are bored by over-played subjects.

**Continue on p28 ►**



# Talking books

**Intellectual and literary shows aren't normally big crowd-pullers. But then, as PAUL MICHAUD reports, they don't all have Bernard Pivot as host.**

WHEN Bernard Pivot, the host of Antenne 2's ever-popular literary talkshow *Apostrophes*, was approached by Silvio Berlusconi last year and offered a fantastic salary to move over to La Cinq, Antenne Deux immediately turned around and doubled Pivot's salary, which had not been increased in some time. What Antenne Deux didn't know was that Pivot had already made up his mind that he would continue with the channel no matter how attractive Berlusconi's offer.

Pivot is a man known for his loyalty and has never ceased to express his gratitude that Antenne 2 gave him the possibility to start his talk show way back in 1975 when it began existence under the name *Entre les Guillemets*, (Quote Unquote). Pivot has gone on to produce at least 48 new programmes each year, and in September 1985 was able to celebrate his 500th programme. This was something he had hardly envisioned eleven years ago when everything indicated that his show would not last very long; generally in France, it is popular imported series such as *Columbo* and *Starsky and Hutch* that can attract the constantly high ratings which ensure their survival. At the moment, Pivot and his programme, shown live every Friday night at 9.30 pm manages to be seen every week by an average 4 million French televiewers.

The show is so popular that it is exported to other Francophone countries, such as Québec, where it is also highly rated. Pivot pointed out recently that what would help him most would be Antenne 2's inclusion of a highly popular series before *Apostrophes*, so that he might be able to carry over some of that programme's viewers. This seems to have worked quite well recently with A2's decision to programme *Miami Vice* before *Apostrophes*: the US series' 25 percent share of the French audience seems to have pushed up Pivot's to well over the 10 percent mark that was his average score in the past.

Another recent relevation that may very well help boost *Apostrophes* audience scores in the future are the results of a poll taken by the French newsweekly *Le Point* which indicate that Pivot's show is the most appreciated programme among 15 to 18 year-olds.

No one has ever been able to really fathom the secret of Pivot's success, with both his audience, and even more importantly with his guests, which range from Nobel Prize winners and school teachers to movie actors and farm labourers. He has an obvious knack at making people feel at ease, at making them indeed feel good about themselves and the books they are describing.

An appearance on *Apostrophes* can give a book such a boost that it often jumps to the top of the French best-seller lists. UK author William Boyd who was promoting his new book managed to sell 80,000 copies (more than were sold in the original English edition) simply by allowing Pivot to promote his book in such a way that audiences found it irresistible. Pivot told his audience that he found the book so amazing that he offered to buy it back from anybody who did not agree with him. Apparently, in spite of the odds, not one of Pivot's telespectators followed through on the offer.

At times, Pivot is placed in less pleasant situations where he must cool tempers; for example during a confrontation between *nouveau roman* novelists Philippe Sollers and Alain Robbe-Grillet who came very close to physically assaulting each other. There was the even more interesting case of Californian author Charles Bukowsky, who came on the programme stone drunk and began to attempt to undress the woman author who found herself at Bukowsky's side; it took all of Pivot's diplomacy to dissuade him otherwise.

In another situation, an on-camera heart attack by French psychiatrist and author Jean Delay, Pivot stayed cool, and kept the other guests in order, as a doctor came on the stage – out of the range of the camera – to give Delay first aid.

Another part of Pivot's secret is that he reads every book he discusses on *Apostrophes*; as a result, he can often catch out a dishonest author, who is trying to disown statements made in the book.

During his 11 years with *Apostrophes*, Pivot has, in spite of himself (for he is a very modest man) become a personality with a good deal of political importance, in the sense that he can invite onto his programme such heads of state as President Valery Giscard d'Estaing and Francois Mitterand when he was Secretary General of the Socialist Party. He spends most of his remaining time playing and watching football – in fact, Antenne Deux sent him to Mexico last spring to comment on the French football team's participation in the World Cup. And when he isn't on the football field, Pivot's other major pastime is editing the monthly magazine *Lire* published by Sir James Goldsmith, the current hot contender for the fifth channel franchise.

The singer Pierre Perret best summed up the secret behind Bernard Pivot in a song which begins with the line: "he makes even the most stupid feel intelligent." ■

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# Woman D-G for RTVE

**JOSE-MARIA VILLAGRASSA and JORGE WOLODARSKY report on the welcome change at the top of Spanish TV.**

THE Socialist government ruling Spain has broken with its policy towards Spanish Television, naming Pilar Miró, a former director of the National Institute of Cinematography, as the new director-general in place of the controversial José María Calvifío who has been at the helm of the network for the past four years.

Being top manager of Spanish radio and television (RTVE) has meant, historically, putting on the hat of one of the most controversial and criticized public posts of Spanish life. And, with the arrival of Socialism to the centre of power, this situation not only did not change, but became more acute.

José María Calvifío, a person close to the Spanish vice president, Afonso Guerra, a powerful political figure, has spent his four years in the extremely hot seat of Spanish TV and became the most talked about and antagonistic figure in Spanish public life.

Now, after the second electoral victory of Felipe González last June, the Socialist Party (PSOE) started a reappraisal of its television policy. With the election of Miró, first woman in this post and a close political ally of González, there was a clear will to remove the previous director general.

Miró has renewed all the top brass, with the exception of José María Otero, in charge of Resources, Marketing and Publishing, who is the man responsible for selling RTVE products abroad.

In her first public statements Miró has shown that she intends to review changes made during Calvifío's period. One of her first decisions was to cancel the Festival de Programas Informativos (News Programmes Festival) due to be held in Seville, the reason being that "it doesn't benefit anybody, either Spanish Television or Seville".

The new director general has emphasised the importance of national productions "á la Thames Television" and the substantial reduction in the number of foreign programmes that exists in the present schedule. One of the new objectives is to create a programming format directly related to 1992, a doubly important year for Spain; it will be the year of the Barcelona Olympic Games and of the Fifth Centenary Celebrations of the Discovery of America.

Jesús Martín, a staff engineer with the company since 1965, is the new TVE Director, directly responsible for television, and immediately has launched a campaign designed to attract back to TVE the well-known professionals that left for other media through the years.

He will also impose a change of direction for the Second Network, which has suffered a spectacular loss of popularity, being overtaken by the regional channels in Catalonia and the Basque Country. Under him the Second Network could become an outlet for programmes produced in the various regional centres that TVE has around the country.

Relations with autonomic televisions could also change, but this change probably will be more towards the regions under Socialist government control than the Nationalistic-controlled TV-3 and ETB.

One of the first signs was the approval by the regional government of Valencia of the official credit needed to start with the construction of the facilities that will eventually become the television channel of the Valencia region. The project will be financed with 4,400 million pesetas (almost $16 million) during the next two years and, it is believed that in 1987 it will be allocated the frequency asked for two years ago.

But the great question mark is still private television. During his recent visit to South Africa, González referred to the subject saying that it will be discussed by the cabinet in the near future. Miró also made similar comments in the same vein. However, it seems that divisions within the Socialist party have not been ironed out yet, and in Spain, the degree of social persuasion that television affords is not under-estimated.

The will to control public TV for party political ends was shown during the NATO referendum campaign and the latest legislative elections, and in both instances manipulation of news programmes reached peaks not accepted in free societies elsewhere. The problem lies in the historical vice created during Franco's regime of the need to control the media, a vice that the present government does not seem likely to give up easily. ■

## Nets shuffle the deck

► Continued from p24

WHILE ABC and CBS lick the wounds inflicted in the sweeps, a fact that none of the networks will have missed is that viewership on all three stations is down from the same period last year – the lowest ever, in fact, according to Nielsen statistics.

NBC's average rating in November was 17.5. CBS came second with 15.9, while ABC trailed once again with a primetime average 14.2 rating. (Ratings represent the percentage of TV homes tuned into the programme, and are not to be confused with programme shares, which shows the percentage of those homes actually watching. Each ratings point is equivalent to 874,000 homes. One point can, over a season, mean $80 million revenue to a network.)

Rather than assume that Americans are watching less TV than ever, it is probably wiser to examine exactly *what* those Americans were being asked to watch.

## Fewer mini-series

Normally the networks wheel out their blockbuster mini-series during the sweeps to bolster the ratings, and the rate-cards. This did not happen this year: there were 15 hours of mini-series on network TV in November, compared to 28 hours in the equivalent period in 1985. A possible reason for this is that rising production costs coupled with a levelling-off of ad-rates means that spending lavishly on a mini-series during the sweeps may not be so cost-effective. Also the mini-series that *were* on in November were generally not the blockbusters the networks had hoped: CBS' *Monte Carlo* for example which starred *Dynasty's* Joan Collins, pulled in only an average 13.5 rating; by comparison, *The Cosby Show* regularly attracts twice as large a rating.

ABC stuck more or less with its regular line-up during the sweeps, hoping perhaps to emulate NBC's Nielsen nonchalance, but the trick did not work and the net has pencilled in its already-controversial mini-series, *Amerika*, about life in the States after a fictional Soviet take-over, for the February sweeps.

For the present, it looks as though NBC will continue to hold most of the primetime aces: *The Cosby Show, Cheers, Golden Girls* and *Families Ties* are all at the top of the pack. ■

**Amongst myth and rumour this Munich-based distribution giant kept quietly growing for 30 years into one of the pillars of the industry. WOLFGANG FUCHS traces the company's history.**

# Taking stock of Beta

*Dr Leo Kirch: The wine-grower's son has built up his own reserve of vintage product*

THE many stories told about Beta gave this company a somewhat mysterious aura in the past. Nobody really seemed to know what was going on behind the facade of efficient business. Rumours sprang up that, especially in the German press, led to daring speculations about the extent of power this company wielded over public television. The head of the agglomeration of companies, Dr Leo Kirch, was made out in these stories as a media czar who shied away from publicity.

Last year's announcement of a tie-up with entrepreneurs Silvio Berlusconi and Robert Maxwell only served to increase the speculation of ruthlessness and wheeler-dealing.

In fact, Mr Kirch is not too fond of standing in the public spotlight. He hates being a showoff and would rather have his business success speak for itself. Misunderstandings about the extent of his business sprang up only because the Beta group of companies is a privately owned business and therefore does not have to make public its business figures. It is obvious that part of the misgivings about Beta stem from a certain envy of Kirch's astute business sense that has kept his company from going public. In fact, with the volume of business Beta is doing, there is no necessity at all, to go public. Currently the company is doing business to the tune of 600 to 800 million Deutschmark (US$210-280 million) per year.

It all started some 30 years ago when young Dr Kirch, then an assistant professor at the university, went on a trip to Rome. Having received his doctorate in applied economics in 1951, and working in this field, did not keep him from enjoying films and music. In fact, he saw a chance of making money out of things he liked. He went to Italy to buy film and television rights to *La Strada*. And this film by Fellini literally set him on the road to success. While everybody told Kirch that what he did was a foolish thing to do, he had recognised that soon television would be in dire need of programming. Today, the company has some 15,000 to 20,000 films of all categories and lengths in stock. For some 25 percent of its stock the company has rights for use on other than German language markets. Obviously, the music productions from Beta's Unitel branch are among those 25 per cent.

The company was founded under the name of Sirius around 1956. While it still exists as a kind of fond memory, it is no longer active in business. Over the next two years, Sirius spawned Beta and Taurus as independent sister companies. Taurus Film, the largest of the sister companies, is buying rights and distributing films on the German language television market. Beta Film handles distribution of films on other markets through its own offices or through representatives like ITTC.

Other sister companies that have since come into being handle the production end of the business. Most important of these are Iduna and Unitel. Unitel, founded 20 years ago, is most famous because of its library of music productions that has since grown to 1,000 hours of music on film – almost 42 days if run continuously.

The aim of the Beta/Taurus group of companies is making the most out of films and TV series on a multimedia level. To this end there are subsidiaries such as Beta-Film Video servicing the home video market, Beta-Technik which procures post-production and dubbing facilities, and Studiofilmtheater GmbH which take care of theatrical release of films, a small part of the group's business. Merchandising München handles the licensing end of the business, with a separate company renting music rights.

Not counting the subsidiaries, there are some 600 people in the employ of the Beta/Taurus group which is the largest distributor of films on the German language TV market. While the group has been acquiring rights steadily it never overlooked the production side of things, producing or co-producing its own type of programming. The company avoided excessive overhead costs by not building its own production facilities and making good use of existing studios.

While all of the above companies are 100 per cent privately held, the group also holds shares in a number of joint ventures. Most notable of these are pay TV companies, a company for the marketing of cable outlets, and the Consortium Européen pour la TV Commerciale. While Taurus has a 25 per

**continued on p35 ►**

# Race f

EUROPE may have spent the last decade zapping through its paltry choice of terrestrial television channels, yearning for the greater selection open to its American cousins, but even in its wildest imaginings, did it ever envisage 190 channels?

**In a surge of activity, the end of last year saw European and US companies committing to a variety of satellite TV projects over Europe. ALISON HOMEWOOD reports on their progress**

That is the potential capacity if the 24 satellites projected to launch by 1989 all get up into space successfully. Of course, 190 is the theoretical maximum based on the total number of available transponders; many of these will in fact be used to supply services other than TV channels such as telephones, data transmission, and video conferencing. All the same, the likelihood of having so many transponders available will mean that there will be no shortage for the broadcasting of TV channels – on the contrary, will there be enough programme providers?

Once upon a time, four years ago, Sky Channel was the only channel offering a service to Europe. Now there are 20 channels and developments have not stopped there as new competing companies race to launch satellites and channels, hoping that their particular programming mix will appeal to a mass audience.

For companies such as Super Channel, MTV, Europa, SES and British Satellite Broadcasting, times are exciting but tough, witness the collapse of Europa (see separate story). Super Channel launches at the end of this month, MTV plans to launch this Spring, SES puts its Astra satellite with its 16 medium-power transponders up via Ariane in February 1988 and the UK consortium BSB reckons it can build and get a three-channel DBS satellite up and beaming by 1990.

All boast that they will offer a unique programming service to the viewer but still the question remains whether each will find its niche – and, crucially, a pool of eager advertising money.

Super Channel will be the first to launch on January 30. Its 24-hour service in English will offer a wide variety of programming in drama, documentary, sport, pop music, entertainment and news with programmes from the BBC, the Independent Television companies and Music Box. The projected audience figures indicate that Super Channel will be received in more than 5.3 million homes in Belgium, Denmark, France, Finland, The Netherlands, Germany, Luxembourg and the United Kingdom.

For those at home in the day Super Channel will be offering a selection of British serials including the popular Yorkshire TV's *Emmerdale Farm* and BBC's *Eastenders* and lifestyle programming covering areas such as leisure, fitness, cooking and health.

The afternoon schedule is aimed at children, with the daily week-time *Hippo* series treating youngsters to an hour's-worth of cartoons and drama. The live *Music Box* slot plans to build on the already established audience of children and teenagers who tune into Timmy Mallet during the early evening.

Evening viewing is aimed at the family with entertainment, quiz and feature films with a regular 19.30 documentary slot whisking viewers off to different countries around the world in the company of well-known explorers such as David Attenborough. Super Channel News from Independent Television News with newscaster John Suchet is slotted in for 22.00 hours and from then on the night's viewing includes, sports, specials and films aimed at the young audience to take them into the early hours.

But it hasn't all been plain-sailing for Super Channel. A current dispute with the Writer's Guild has meant that at press time the BBC and ITCA have still not reached agreement over writers' royalties on programming destined for the new service.

Chairman of the Writers's Guild, Patrick Campbell, said that offers from both the ITCA and the BBC have been rejected by the Guild, but that an offer of six per cent rights from the BBC was withdrawn on the instructions of BBC Enterprises. Campbell told *TV World* that "We're back to the drawing board waiting for the ITCA and the BBC to approach us again to re-negotiate." Campbell said that whilst the hold-up in negotiations would not affect the launch date, it would affect some of the programmes on Super Channel's schedule.

Other observers in the industry believe that Super Channel has underestimated the advertising revenue it is likely to attract in its early years. Sky Channel is still not breaking even after four years, and Music Box was believed to have serious problems before the merger with the Super Channel backers, even though it was popular with European Cable operators, many of whom were not entirely happy about the loss of the 24-hour music service.

However, they will now be able to offer an alternative as the US music satellite channel, MTV at last arrives into Europe this Spring with backing from parent company Viacom, British Telecom and Robert Maxwell's Mirror Group Newspapers. The service will be centre in London with expansion plans to extend into Europe. Based on the US MTV concept, the European service will be tailored to suit the tastes of a European audience.

But amidst all the launch plans the main problem facing MTV is booking a satellite transponder. Mark Booth, Managing Director of MTV in Europe, told *TV World* that whilst it was true that negotiations were still going on to find a vacant transponder, the launch

## Super Channel Schedule

SUNDAY 15TH FEBRUARY

| | |
|---|---|
| 07.00 | THE SMOOCH<br>Mellow music with Martin Buchanan and Glona |
| 08.00 | FUN BUS<br>Super Channel's special Sunday morning children's programme featuring Doris, Heathcliffe, Roland Rat, Ulysses 31, Terrahawks, Adventure of a Lifetime, Blake's 7 |
| 11.30 | VIDEO PIX<br>Write to Nino's request show to see your favourite video |
| 12.30 | THE MUSIC BOX SPECIAL<br>Susie goes behind the scenes in the rock business |
| 13.30 | WHAT A PICTURE<br>John Hedgecoe with more advice for amateur photographers |
| 14.00 | STREETWISE<br>Learn self-defence with Sarah Kennedy |
| 14.15 | TBA<br>To be announced |
| 15.15 | WHAT THE EUROPEAN PAPERS SAY<br>The week's news from the European press |
| 15.30 | SUPER SPORT<br>A look back at the last seven days in the world of sport |
| 17.00 | THE MUSIC BOX EUROCHART<br>Holland's number one DJ Erik de Zwart and Amanda Redington with the week's top 40 singles in Europe |
| 18.00 | TBA<br>To be announced |
| 18.30 | VAN DER VALK<br>Barry Foster stars as the Dutch Ponce Inspector |
| 19.30 | BENNY HILL<br>One of the world's most popular comedians with his own brand of humour |
| 20.30 | THE PROFESSIONALS<br>Tough action series starring Martin Shaw, Lewis Co ns and Gordon Jackson as three members of an elite security force |
| 21.30 | 'ALLO 'ALLO<br>A comedy series set in a café in occupied France |
| 22.00 | TALES OF THE UNEXPECTED<br>A series of short dramas that have surprise endings |
| 22.30 | THE GLORY BOYS<br>Rod Ste ger as a top Israeli scient st and Anthony Perkins as the security man given the task of protecting him during a visit to London |
| 00.40 | IN CONCERT — MIKE OLDFIELD<br>A spectacular live performance from the composer of Tubular Bells |
| 01.00 | THE NINO SHOW — MUSIC BOX<br>Some of the rock stars popular in Europe pay Nino a visit n the Music Box studios and have a chat as he plays the softer more melodic sounds |
| 02.00 | THE AMANDA REDINGTON SHOW — MUSIC BOX<br>Today's show features Amanda's Triple Treat slot Pick your favourite three videos, and she will play them back-to-back for you |
| 03.00 | THE MARTIN BUCHANAN SHOW — MUSIC BOX<br>The rock magazine show which encourages viewers to take part through the numerous competitions screened on air |
| 04.00 | TIMMY MALLET — MUSIC BOX<br>Repeat of the surprise guests and the unexpected events in yesterday's live show |
| 05.00 | SIMON POTTER — MUSIC BOX<br>Repeat of yesterday's Chart Attack show |
| 06.00 | TBA |

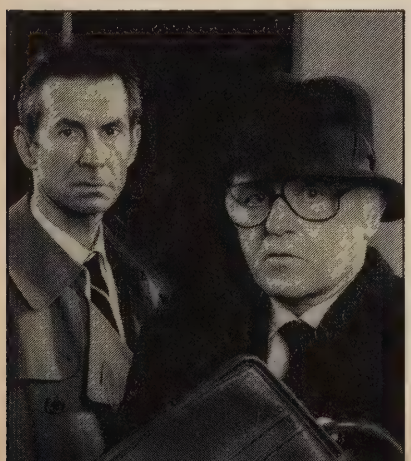
# or the sky

date of MTV should not be affected.

It is thought that the only satellite with spare capacity is Intelsat VA, which Premiere, Screensport, Lifestyle and the Arts Channel all use. ECS-1, which is used by Sky, and whose Music Box transponder is to be replaced by Super Channel at the end of this month, is full.

MTV has been trying to get into Europe for a while now and last year considered buying into Music Box but decided against it. MTV has been operating in the US since 1981 and is now taken by 4,200 cable networks. As Robert Maxwell owns the old Rediffusion cable networks in the UK, the service is guaranteed to be taken over the Super Channel/Music Box option, at least.

Robert Maxwell did not apply for the UK DBS franchise, although he was one of the few international entrepreneurs who didn't. The Independent Broadcasting Authority (IBA) eventually awarded it to British Satellite Broadcasting (BSB), a consortium made up of the Granada Group, Virgin, Pearson (publisher of the Financial Times), Amstrad Consumer Electronics and Anglia Television.



*Primetime on Super Channel: (Top) Anglia TV's 'Tales from the Unexpected', (bottom) Yorkshire TV's 'The Glory Boys.'*

It was back in April last year that the IBA was given the go-ahead to advertise a franchise for contractors to provide three new TV channels by DBS with the aim to launch the new service in 1990. Five applicants for the franchise were received at the end of August last year and although BSB was seen as the front-runner, the gap narrowed in the build-up to the final decision with Michael Green's Carlton Communications and John Jackson's DBL hard on the winner's tail.

The IBA's decision to offer BSB the franchise was based on the choice of different expertise offered by the consortium members and the flexible funding of the service through a mixture of advertising and subscription. The consortium believes it will have to raise about £500m (US$750 million) to finance the project. A high-powered satellite will beam direct to dish aerials only 30cm to 45cm in diameter and receiving equipment will cost £200 (US$350). The partner Amstrad, already known for its cheap home computers, is likely to manufacture inexpensive dishes.

BSB will begin negotiating a satellite contract worth about £200m and already a strong contender for the contract is British Aerospace with talks planned with Hughes and RCA of the US and Euro-satellite, the Franco-German consortium responsible for building the French and German DBS satellite due to be launched next year.

BSB plans to use the three new national channels to set up four separate services with their own identity and style.

- NOW, an advertising supported service, will bring live coverage of events from over the world with eight to ten hours of the 24 hours programming provided by Independent Television News.
- Screen, a film subscription service, plans to show films much closer to their original cinema release than is currently possible on land-based TV, and to stimulate the production of up to 12 feature films a year.
- Zig-Zag, an advertising supported service, will exploit the great reserves of Disney films, wildlife and other nature documentaries, to provide a family service for those at home during the day.
- Galaxy, also advertising supported, will provide non-stop entertainment, with drama predominating and game shows and quizzes also finding a home on the channel.

BSB plans to spend £100 million on programming in the first year, and says it will be one of the biggest acquirers of programmes in Europe.

Derek Lewis, Finance director of Granada, said BSB believed that in the first year, 400,000 would take BDS (not including those who will receive it through cable) and that over the next decade the number will take in about half the UK population. BSB admits that it is a risky business and that the outcome cannot possibly be known for at least the next five years.

Does Thames TV know something that the other ITV companies don't? That is a question that springs to mind as the London-based contractor turned down its option to become an equity investor in Superchannel, making it the only ITV company without a financial stake. It also did not feature in any of the five DBS bids. Instead it has taken a five per cent equity interest in Astra, the Luxembourg-based satellite owned by the Societé Européen des Satellites (SES). This has cost the company – the largest of the ITV companies – £3.7 million (US$5.5 million). However according to Richard Dunn, Chairman of Thames TV it will almost certainly not be leasing any of the 16 transponders itself, at least at the start.

TVS, the southern ITV contractor, however, is considering being a programme provider, according to Chief Executive James Gatward, although the company had decided against an equity position. Robert Maxwell is believed to have applied to lease at least three channels. It is also likely that at least some of the unsuccessful UK DBS consortia will apply for an Astra channel.

With the US-backed Irish satellite also being given the go-ahead, the only thing in Europe which seems certain is that, so far at least, the demand for extra channels seems to be matched by available transponders, and that in the future, European skies will be buzzing with the sound of a multitude of satellite services. ■

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# Dutch kill Europa

**Betrayed by the country that gave it birth, the brief life of Europa serves as a warning to those fighting to enter the satellite arena. BILL THIRD conducts an inquest**

ALTHOUGH the NOS pulled the plug out on Europa TV on November 27, the pan-European satellite station has been given a stay of execution from two quarters. Firstly, the board of Europa TV meeting in Geneva in December decided to suspend liquidation of Europa TV's assets at least until February 12, 1987. The day on which NOS's arrangement for leasing a channel on the European Communications Satellite "Olympus" runs out. Furthermore a majority of the Dutch parliament refuses to support moves which would put a stop to any further Dutch help to Europa TV.

Politicians from three parties voiced the general opinion of informed commentators that Europa TV was being put to sleep with the same indecent haste with which it was brought into being. And Dutch Labour Party MP Niessen said that the affair had all the ingredients of a classic slapstick comedy, with the NOS at first wildly enthusiastic and then totally apathetic. Furthermore while none of the political parties were directly in favour of continuing with Europa TV in its present form, the Dutch Parliament still considered it important to have a European public broadcast service as a "buffer" against commercial satellite television.

The very phraseology used by the politicians indicates some of the muddled thinking that dogged Europa TV from the start. Clearly many of the Dutch politicans and top NOS people who helped create Europa TV saw it as a defensive medium; a sort of broadcasting SDI system that would protect them and the vested interests in Hilversum from the danger of the ever-encroaching satellite television.

The European Space Agency had plans to launch the Olympus direct broadcasting satellite in 1987 or 1988, but with Sky Channel and Music Box already going into millions of Dutch homes there was lobbying from the Netherlands to get public service satellite broadcasting going sooner. And a proposal from the European Space Agency to give the European Broadcasting Union free access to two transponders for three years seemed the ideal opportunity. Four of the EBU countries, Ireland, Italy, West Germany and the Netherlands were immediately enthusiastic about the project. Before long they were joined by a fifth country, Portugal.

Each of these countries had its own set of reasons for supporting public service satellite broadcasting, but the Dutch contingent had the most haste. And two powerful lobbyists Erik Jurgens, Chairman of the NOS and Carel Enkelaar, Head of NOS television. Furthermore the Netherlands had a transponder at its disposal on the ECS communications satellite. The NOS promised to provide all the technical facilities and the necessary premises. Plus Minister Eelco Brinkman promised to provide 42 million Guilders (US$13 million). This apparently very attractive package swayed the other European partners. They agreed to finance the project to the tune of SF34.4 million (US$14.3 million). The new station would go on the air on October 5 1985.

## Bad omen

However, this Hilversum bias meant that the new station became in the words of their erstwhile PR man "Dutch television by another name." And the fact that the new station had to change its name from "Olympus" to "Europa" within a few days of its debut did not augur well for its future. Finally, ten days before Europa TV went on the air Minister Brinkman announced that the station could neither sub-title its programmes in Dutch or carry advertising aimed specifically at Dutch viewers. This effectively cut Europa TV off from its largest source of potential advertising revenue and severely distanced it from its largest potential audience. At a stroke, the country and the minister that made Europa TV possible, also made it impossible for Europa TV to survive.

The hasty start, poor organisation and the advertising restrictions made it difficult to attract the advertising revenue that could have financed better programmes. Programming itself

**continued on p50 ►**

# Drama at TVNZ

**With morale on a high after several international successes, the announcement of severe cutbacks seems all the more cruel, WARREN MAYNE reports.**

*Finlayson Hill's 'Terry and the Gunrunners': on the international sales circuit*

THE fledgling New Zealand television drama industry, fresh from congratulating itself that its Paramount-syndicated period courtroom series *Hanlon* has made the international Emmy finalists, now faces a retrenchment that could be only a step away from extinction.

Television New Zealand's parent body, the Broadcasting Corporation of New Zealand, so far refused an extra rise in its television licence fee has signalled a $NZ20 million (US10 million) plus immediate cutback in costs.

This is because the corporation did its sums on the assumption that licence fees would be set around $90 (US$45), rather than the $65 (US$23) authorised by the Government.

While television commercial revenues, despite a mid-year, mid-winter shortfall in both overall audiences and forward buying, are healthier than ever, with TVNZ likely to gross more than $200 million (US$100 million) for the first time, other problems have developed.

During the decade in which the fee was frozen at $45 (US$23), the BCNZ took the easy way out, simply defraying equipment replacements. Now it cannot avoid this any longer, nor ignore the computerised new generation of electronic equipment.

Along with this TVNZ is committed to a new $40 million network centre and news headquarters in Auckland to replace scattered accommodation all round the country's biggest city, and to match its Avalon complex in Wellington, still the southern hemisphere's biggest single production area.

Although television is largely self-supporting, with most of the licence fee diverted to non-commercial radio and the upkeep of an orchestra the Government is loathe to see financed elsewhere from the public purse, its costs are the highest and easiest to yield savings.

The corporation has indicated that it will concentrate staff and budget cuts mainly on the administrative core of the corporation, rather than in television and radio, but still TVNZ faces major cutbacks.

Though small beer by international standards, TVNZ's production costs are, according to its own claims, far lower per staff member than those for the BBC, ITV companies, Australia and Canada, let alone the big-budget American networks.

So far TVNZ is keeping tight-lipped about specific programmes to be cut – or rather, not to reappear after the annual two-month summer season lay-off from Christmas through to mid-February. A "premature" list of current affairs programmes to be dropped aroused the wrath of Prime Minister David Lange.

The cuts coincide unhappily with longer-term TVNZ plans to avoid duplication of production types in its four centres, especially in the South Island centres, Christchurch and Dunedin.

The first stage, to centre children's programming on Christchurch while allowing tiny Dunedin to specialise on its natural history unit, which has a number of international awards to its credit, aroused wrath in the parochially Presbyterian and economically stagnating "Edinburgh of the south".

But almost inevitably television drama will suffer most, given a choice between axing running TVNZ entertainment and informational series familiar to the public and shelving drama projects which are barely even names for the majority of viewers.

This has been the procedure inevitably adopted during past cutbacks, generally to the longer-term detriment of the industry.

TVNZ's currently-running long-run feature series, *Open House,* set in a community house in a depressed suburb and heavily dominated by European/Maori racial tensions, will run its six-month course and is unlikely to match its 1940s period setting predecessor, *Country GP,* for overseas sales in markets looking for late-afternoon period soap opera.

Its successor series, *Peppermint Twist,* set in the 1960s, is under threat, while *Gloss,* a series about an up-market fashion magazine, has had its scheduled number of episodes halved. Doco-drama series set down for later in 1987, such as a project on the controversial 1979 Air New Zealand DC10 crash on Antarctica's Mount Erebus, with a loss of 257 lives and an acrimonous inquiry afterwards, and on Opo, a dolphin that captivated a seaside town in the summer of 1953, are also in jeopardy.

Shooting on schedule is a series called *Marching Girls* and two home products which have just finished screening to higher local ratings than many expected were the co-production with Central TV's Zenith *Heart of the High Country* (already screened in the UK) and *Adventurer.*

*Adventurer,* again a co-production with Thames and Gatetran and a sequel to the British-made *Smuggler* with star Oliver Tobias transplanted to the South Pacific, is firmly in the tradition of TVNZ's and its

**continued on p34 ►**

## Drama at TVNZ

► continued from p33

predecessor, South Pacific Television's overseas sales successes with children's series in period settings, from *Hunter's Gold* in 1976 to *The Fire-raiser* last year (1986).

There seems little activity from TVNZ in this field, though independent producer Graeme McLean has wrapped up one "down under" series of the old Southern TV *Worzel Gummidge,* with Jon Pertwee and Una Stubbs on a co-production basis and has another series planned.

Two independent co-productions with TVNZ, the electronic fantasy *Cuckooland,* and the comic strip *Terry and the Gunrunners,* both already screened locally, are on the overseas sales circuit and *Cuckooland* producer Gibson Group has pre-sold to PBS its 55-minute children's drama *The Haunting of Barney Palmer.*

Much of the credit for New Zealand television turning to co-production and children's series belongs with John McRae, who returned in 1976 from the BBC (and an Emmy for *Tom Brown's Schooldays*) for South Pacific Television (now TVNZ's TV2) and went this way, while the rival Television One overspent controversially on unsableable but patriotic colonial sagas such as *The Governor.*

Now TVNZ's head of drama, McRae looks as if he will have to bite a series of bullets. He was the man who made a decision to kill *Close to Home,* an eight-year-long homegrown *Coronation Street/EastEnders* that limped along largely as a training ground for new actors, directors and writers.

He may be forced to reintroduce something similar now that the two networks are soon to be programmed separately and the populist TV2 has come under longtime Crawford Productions (Melbourne) producer John Barningham, who set up *The Sullivans.*

Assembly-line Australian soaps such as *The Young Doctors* and *Sons and Daughters* have surprised locals by topping ratings and Barningham has slotted in more from February, such as *Country Practice, Flying Doctors* and *Carson's Law* to soak up the appeal for this fodder, as shown by the torrid *Return to Eden* twice over.

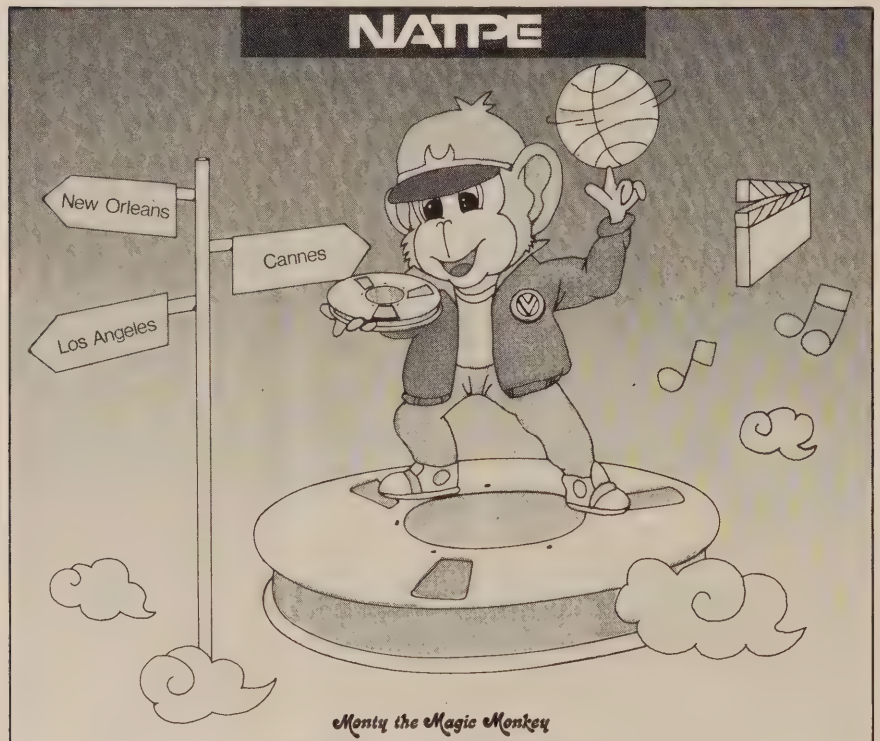
McRae may well have to fill all the gaps left in his production plans by the cutbacks with a similar-scale and style open-ended serial to keep up any sort of output.

The saving grace for TVNZ's beleaguered drama department is the long-term prospect of having to meet a qualitative minimum local quota that sets a base percentage of homegrown product and polices it through an overlaid points system awarding maximum credit for drama and Maori programming.

The Royal Commission into Broadcasting late last year recommended such a quota/points systems, setting a minimum of 37 per cent local programming for TVNZ and an initial 30 per cent for the pending third, privately-run network.

TVNZ averages about 33 per cent – if one counts in sports programmes, *Tuesday Documentary, Our World* (wildlife) and *Foreign Correspondent* (world current affairs) where overseas material is topped and tailored by a local presenter. But it will have to readjust its local mix – the more public service TV1 carries some 36 per cent local, TV2 less than 30 per cent.

Like all the commission's recommendations, the quota faces a long haul through a parliamentary select committee and this year's election before getting any serious government consideration. ■


*Monty the Magic Monkey*

the main character of TVBI's new animation series

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## Taking stock of Beta

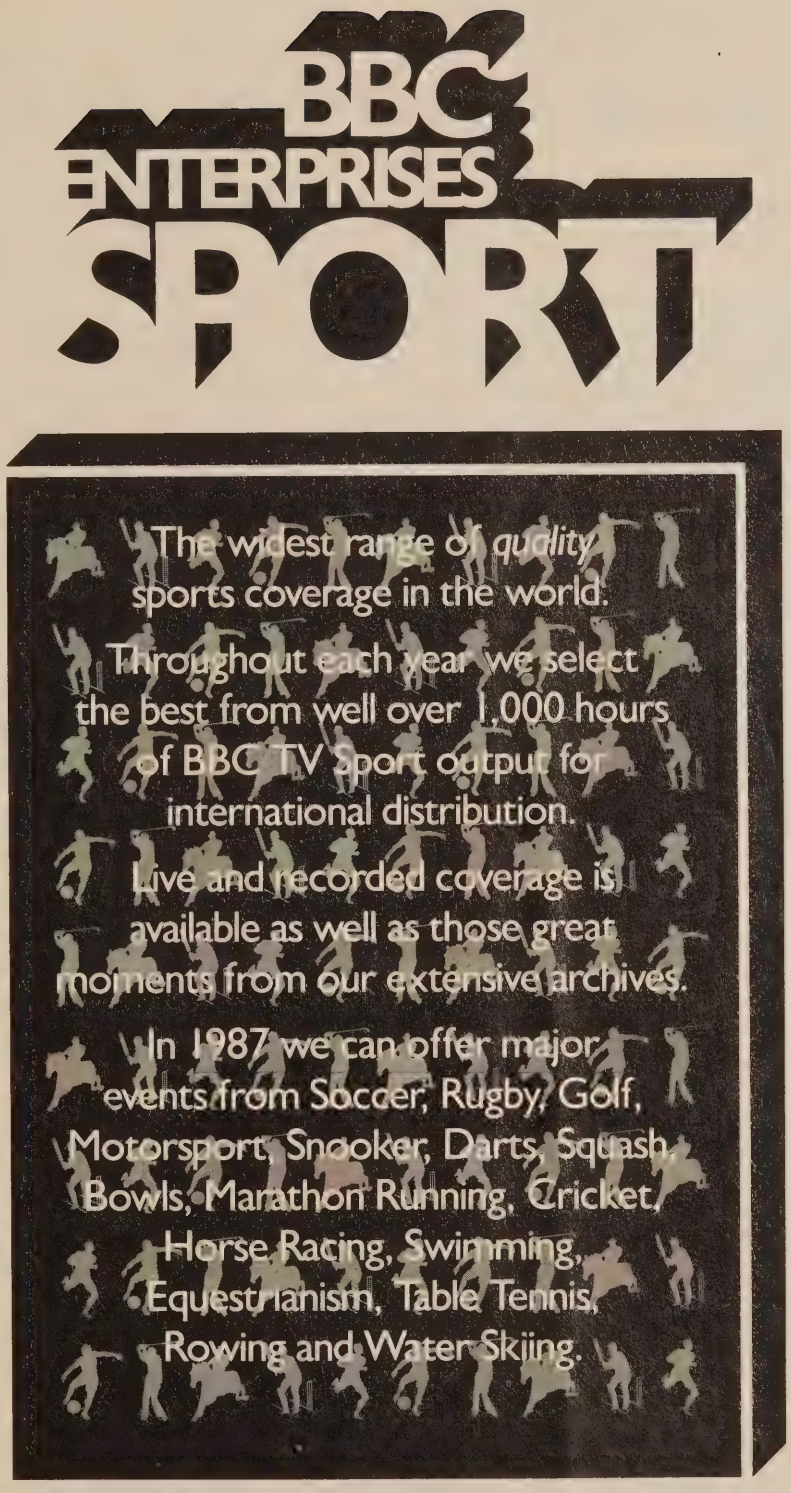
► continued from p29

cent share in the Consortium, linking it with the likes of the Berlusconi and Robert Maxwell groups, the German pay TV and marketing companies mentioned are held one third each by Taurus, Axel Springer publishing group and Bertelsmann publishing group. Beta also owns a 40 per cent share of a Swiss pay TV channel. These companies are one way of increasing future outlets for the distribution and production of programming. The Consortium European is funded with $50 million to produce programmes for multimedia use.

Mr Kirch draws a strict line between producing and distributing programmes as opposed to broadcasting them. He does not intend to cross the line into broadcasting and therefore is not investing in any of the new commercial stations. He does have a contract to provide programmes to Germany's commercial station SAT 1, however, via the PKS transponder source owned by Deutsche Genossenschaftsbank. Providing programming to the commercial stations while they are not yet making money is a sure way of providing future outlets for the Taurus group product.

*'Strindberg - A life': an example of Beta's quality production*

With commercial stations going on the air in addition to being on cable, chances are growing that commercial TV will be a viable commodity sooner that originally anticipated. This will no doubt please Kirch who would consider himself a kind of gambler taking calculated risks. Kirch, born into a wine-growing family on October 21, 1926, may have taken his outlook on life from family tradition. After all, growing wine is taking a calculated risk, and just as a good stock in wine gets more valuable in time, a stock of programmes and films increases in value as more and more programming needs to be filled.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# CCTV co-pro for TVB

**ANN MERCER reports on the sports served up by Hong Kong's two TV stations.**

BEING such a cosmopolitan city, Hongkong's two TV stations have a difficult task providing sports programmes that will please everyone. Each nationality has its traditional games, that are in demand on a weekly or regular basis, and there is also a large demand for world-wide sporting events.

The two television sations, Asian TV (ATV) and TV Broadcasts Limited (TVB) operate two channels each, one English, the other in Cantonese. The English channels devote a total of seven hours a week to regular sports programmes. The Chinese channels show 10 hours, the majority of them being local sports, horse racing and football. Neither station exports these programmes to other countries.

ATV is the smaller of the two stations owned by cinema magnate, Deacon Chiu, and it is a family business with limited resources. Only one hour a week is given over to sports, the vast majority of it being locally produced.

The contrast to this, TVB is owned by film studio boss, Sir Run Run Shaw. A larger station in physical size and revenue, it has better resources for more sports coverage. Of the six hours on the English channel, one hour a week is devoted to *Big League Soccer,* the UK football programme. The remaining time is used for a variety of sports, the more common ones being motor racing, snooker, gymnastics and badminton and these programmes TVB consider to be of mass appeal.

But there is room for anything, as Jermyn Lynn, TVB's International Affairs Manager explained, "We also look after minorities such as rugby and cricket, because we have certain obligations. Being in Hongkong viewers of the English channel are a mixed bag." TVB balances the loss making minority sports with the more popular ones and the programmes the station exports.

TVB sent its own crew to Mexico for the 1986 World Cup Finals. The station, as part of the Asian Broadcasting Union (ABU) was responsible for covering the World Cup, not only for Hongkong viewers but also for audiences throughout the region. "In the ABU," Lynn said, "we play a very active role. For the World Cup in Mexico we were coordinators for the ABU. The satellite signal came from Mexico to Hongkong and we repackaged it and sent it over to other countries."

Unlike other countries in the region, that stretches from south Korea to New Zealand, TVB has the resources to receive more than one satellite signal – for when two matches were being played at one time. Naturally there were problems, the major one being the time difference. All the matches were played at 2am and 4am Hongkong time. TVB opted to screen them live during the night with highlights the following day. For the coverage, the station won a silver medal at the 29th Annual International Film and Television Festival in New York.

TVB also went to the 1986 Asian Games in South Korea. For the first time in sporting history, the station entered into a co-production agreement with China's national TV station, Central China TV (CCTV). In past years for such events as the Olympic Games, China has picked up TVB signals and used its own commentators but this year everything was shared. The Chinese sent two electronic field production crews to Seoul and TVB sent one plus its own producers and techdnical people. Both stations shared production facilities, provided by the Broadcasting Service of Korea.

Another first for the station was the decision to broadcast the games during prime time (7pm onwards.) Lynn says that the games attracted two million viewers in Hongkong and that the station was greatly enouraged by this. Rising costs of satellites does seem to be a problem, but TVB believes that these costs can be offset by others.

ATV also covered the games. Viewing figures are not known, but it was only for Hongkong viewers and it is unlikely that the station profited from the games. Both stations rely on revenue from advertising. With the advantage of having better resources and backing to begin with, TVB attracts more sponsors and therefore greater revenue.

TVB plans for the future include coverage of the 1988 Olympic Games for the Asian region for which negotiations are held. ATV in the meantime, is sadly unable to compete with TVB's superior sports coverage due to lack of facilities and income. ■

# Japan plays ball

***ACROSS Japan, between April and November, millions of devoted fans follow the fortunes of their favourite baseball team. Ever obliging, commercial television stations make sure there's no shortage of coverage of the professional games in both the Pacific and the Central League. One of America's most successful exports to Japan, baseball is almost certainly this country's national sport.***

***There are six teams in each of the Leagues, and each plays 130 games per season. Half these games are played at home, and most of them will be televised, usually by the local station which makes it available to the nationwide network. Weekday games are played at night and those on weekends around midday, so coverage is frequently during prime-time.***

***The Nippon Television Network Corporation, head-quartered in Tokyo, has a vested interest in the sport. The Yomiuri Lions team belongs to the stable of companies of which the television station is a part.***

***Yoshiaki Sano of NTV's programming division told TV World that games featuring the Giants average a 24.7 per cent rating.***

***"Looking back," says Sano, "the early 70s were a rather poor time, but suddenly, beginning in 1974 with the introduction of new talent, the ratings soared. There was a drop again in 1980, but by 1983, games featuring the Giants were achieving over 26 per cent ratings."***

***The popularity of the game naturally draws eager sponsorship of air time, and there is a rich industry that's been built on merchandising.***

***Aside from professional baseball, television also features the twice-yearly high school championships in March-April and August. These events – particularly that in autumn which is elimination-based – generate a fever that is usually only seen at events such as the World Cup. It may be a student event, but it is followed with something approaching reverence. Even those not normally caught up in the professional games tend to find themselves watching TV in the middle of the day to see which team is on its way to the finals. And for the youngsters in the teams, there's always the chance that they'll be spotted by the talent scouts from the professional teams. Placement there means a rewarding – if arduous – career and an early retirement into something less strenuous: like being a TV host.*** ■

# Channel 4's sporting chance

**The UK's newest channel prides itself on its coverage of more off-beat sports. But how does it make a little-known sport attractive to the viewer? REBECCA TAIT reports.**

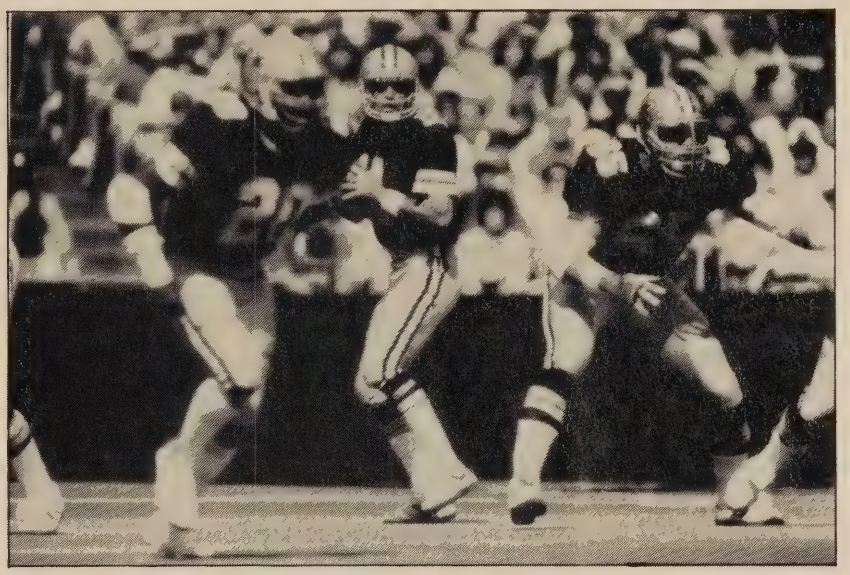
IN Channel 4's mandate one of its prequisites is to cater for minority audiences and this has been seen to be especially the case with sports programming. With the channel's recent coverage of American Football suddenly the sport has soared in popularity – so much so that all 100,000 seats at the exhibition match between the Miami Dolphins and the Dallas Cowboys last year sold out, and local American football teams are springing up all over the UK. Now ironically American football can probably no longer be closed as a minority sport. Viewing figures started at under one million and have risen to well over 3.5 million in the last year.

But how do hitherto-unheard-of sports in the UK become popular and attract large viewing figures? Has Channel 4 just been lucky with hitting on a sport like American Football and could other so-called minority sports covered by the channel fall by the wayside?

Adrian Metcalfe, Commissioning Editor for Sport for Channel 4, is convinced that the way the Channel 4 present minority sports is the key to success. He agrees that some sports could be boring but believes that as long as sport is treated with respect by producers an imaginative and experienced eye, then most sports can find an enthusiastic audience. With the American Football, the rules of the game were literally explained to viewers before the start of each match of the first series.

Last year's April Speedo Junior Swimming Challenge has been one such success according to Metcalfe who told *TV World*, "We had cameras everywhere, suspended from rails above the pool and even three underwater. The filming was so well-received that the same will be done next year at the championships."

Metcalfe also emphasises the importance of filming sport under the direction of a producer who has some experience of a sport himself. Des Bradley, a documentary producer, has played volleyball for the Scottish Volleyball team and his coverage of volleyball matches has been so acclaimed that he has been asked by the International Volleyball Federation to produce a video of the 1988 Seoul Olympics to distribute to volleyball federation around the world.



*American football: the rules were explained to the UK viewers.*

Perhaps one of Channel 4's most courageous moves has been its New Year's Day one-hour special on Sumo wrestling. The special of a tournament in Paris has been bought from Fuji TV. Metcalfe hopes that viewers will have tuned in if only because they have indulged in too much festive fare and want to feel slim next to the massive 36-stone frames of the Sumo wrestlers. On a more serious note, Metcalfe believes that a clear and simple commentary by Japanese martial arts expert, Sid Hoare, will have convinced some viewers that there is more to Sumo wrestling than meets the eye. Rather, says Metcalfe, it is a dignified sport normally taking place in a Shinto temple. A series is planned for the spring with programming from Japan's NHK.

Finally Channel 4 is producing eight-minute short promos on other minority sports, 15 of which are due to be seen this April with another 16 due to go into production at that time as well. Metcalfe said that the promos, covering such sports as croquet, lacrosse and netball will give producers and sports associations the chance to turn an unknown sport into hopefully something more appealing. Addresses of the various sports associations will be announced at the end of each promo with the hope that the interested viewer will then contact the club. ■

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# Proserv diversifies but sport still big player

SPORTS programming has been the mainstay of Proserv Television's activities since it spun off from its parent company, and it doesn't intend to slacken off in that area even though it is expanding and diversifying, according to Robert Briner, president of the Washington DC-based company.

Proserv started life as part of a sports sponsorship company, looking after the television appearances of sports stars. "The reasons for going independent were two fold," Briner told *TV World.* "We needed the flexibility of dealing with the US business finance community in order to grow; plus we had a number of key employees who have been with the company a long time and we wanted to give them an equity position."

## Accelerate growth

Although the company has sufficient funds to continue as an independent private company, according to Briner, the desire to accelerate the company growth has meant that Proserv is currently deciding whether to link up with a European company or go for a public stock offering.

On the production and distribution side, Proserv is still handling the worldwide rights on numerous sports events, such as The Italian Open Tennis Championships and the Budweiser Irish Derby as well as sports documentaries such as *The Hard Road to Glory,* a 2-hour history of black athletes. But it is also moving into more mainstream programming, with several Irish-based titles, *Ireland and the Irish* and a *James Galway Christmas Special* among others.

*James Galway: addition to catalogue*

The company also has plan to move into the made-for-TV movies field: "That is the easiest way to go for the networks," explained Briner, adding that they will produce two or three during 1987. In terms of new markets, domestic cable is an area he is keen to explore. "Networks such as USA, Lifetime and Nickelodeon are trying to broaden their audience by transmitting original programming. So we're looking into making an original series for cable," he said.

Internationally, Proserv is interested in entering European and Asian co-productions, as well as acquiring more finished product for its catalogue.

The company has been doing particularly well in the Far East where Briner has been one of the pioneer operators within China, selling a package of 30 hours of programming to CCTV in return for the advertising airtime, which Proserv then sold for $50,000 a minute. "It wasn't a bad deal, all in all," said Briner, modestly. ■

*Contact: Tx: 440017*

# S-G's varied menu

STILLMAN Grissmer's sports line-up includes a mixed bag of activities, from a three-part documentary *Challenge '83-'87,* produced by the BBC and British Lion Production, on the America's Cup, yachting's prestigious event, to five hours of top-class boxing a month from Madison Square Garden and Atlantic City.

The company also has more than 750 hours of *CBS Sports Spectaculars* transmitted between 1970 and 1980, featuring the most important sports events of the decade, and suitable for re-editing for insertion into current sports programmes.

Slightly more off-beat but great if an event is unexpectedly cancelled or rained off is *Spectacular Sports Bloopers and Fabulous Fouls,* 13 × 30 mins of sports blunders from around the world. Portraying sports personalities in a more dignified light is *The Champion,* a 52 × 60 mins series on sporting legends and their accomplishments.

*Contact: Tx: 425374*

# Six-part series riding high

*Horses in Sport* is a series of six 60-minute 16mm films co-produced by UK independent company Transatlantic Films and ABC Australia for Channel 4, UK.

Equestrian sports covered in the programmes include:

- polo: shot on location in Argentina, home of the best players and ponies in the world; Palm Beach and Texas at the Rolex Gold Cup and Cartier international competitions; and England, where the sport is Prince Charles' favourite.
- rodeo: from the traditional activity of the Wild West to the new commercial rodeo in Las Vegas, travelling with a champion roping team through Yellowstone National Park to the toughest contest in the US.
- eventing: covering the key competitions – the eventers' calendar, from the World Cup championships in Australia to the Badminton Horse Trials.

The other three topics in the films – which aim to explore the relationship between man and beast, the history of each sport and its international profile – are dressage, driving and showjumping.

*Contact: Tx: 21781 Justin G*

# New tennis shows

CZECHOSLOVAKIA has a knack of producing top tennis players – both Ivan Lendl and Martina Havratilova, the world number ones were born there. So Czechoslovakian Television's programme *Talents and Admirers* should rouse considerable interest at the Telexport stand at next month's Monte Carlo market.

The 23-minute documentary shows how would-be champions are cultivated from the age of seven when a racket is first put into their hand at special tennis school.

The tough and uncompromising schedule which the youngsters have to follow for eight years to their first junior tennis match, and what lies beyond, is described in the commentary by the Czech tennis star Helena Sukova.

Meanwhile, Boris Becker has probably inspired more young people around the world to begin knocking tennis balls against walls, so the fact that he is shown in Studio Hamburg's Special as an ambassador for UNICEF, the worldwide children's organisation, is not so surprising.

The half-hour film shows Becker training with young players, demonstrating his service, and talking with his coach Ian Tirac as well as playing doubles with Uwe Seeler, the famous German soccer star, against Tirac and Germany's top comedian Otto.

The show is designed to be used either as a whole or in parts as fillers.

*Contact: Telexport Tx: 92272; Studio Hamburg Tx: 214218*

# Sports addicts

**With more sport on TV than any other country, KATHERINE TULICH reports on novel coverage of the America's Cup**

AUSTRALIANS have the chance to watch a great deal of sport. Just surveying one week's sport on the three networks and the goverment stations, ABC and SBS, the tally was 62 hours, with Channel 9 providing the most coverage at 29.5 hours. The sports covered included tennis, cricket, soccer, golf, ten pin bowling, basketball, hockey and the America's Cup.

David Hill, executive producer of sports at Channel 9 said: "We did a survey about two years ago and Australia was very well-serviced in the sporting telecasts. Channel 9 broadcast more live sport than anywhere else in the world."

Channel 9's coverage goes under the umbrella name of *Wide World of Sports* Hill said that the station's owner, Kerry Packer, adopted the firm philosophy when *Wide World of Sports* started in Sydney in 1981 that his station was going to do the best and see the best participants playing in the best venues. "If you adopt that philosophy you know exactly what to look for and you just take it from there. He took a calculated gamble well knowing that Australians are interested in sports, but not knowing whether or not it would pay off in TV terms. It has." The Sunday show is now nationwide and last five hours – the longest regular sports magazine programme in the world.

"I am very pleased about it, so I guess we are doing something right," said Hill. "What we do is quite interesting. British television and the way they cover sports is very *laissez faire.* They will put cameras there and let it all happen. The Americans overproduce, the technology gets in the way of the story. What we try and do is walk an even ground between the two – let the story be told by the game and just use enough technology to enhance the story. It's taking the middle ground which I think is so important in our coverage in everything we do."

*Two presenters from the 'Wide World of Sport'*

Some sports have never worked with the Australian public, including soccer and grid iron football from the US "Soccer is one of the great question marks in Australian sports; they're just not interested," Hill said. The Channel televised The Superbowl for six years but it also never gathered much of an audience.

But Hill thinks that Australian audiences have come a long way in 10 years. "Australia a decade ago was a very parochial country. When we started bringing in Wimbledon in 1976, the ratings were abysmal because no Australians were playing. But with satellite, Australians have more awareness of the international scene. As a result we are losing a lot of our parochialism and the feeling that Australia is at the end of the earth. We know what's going on now."

Hill doesn't take kindly to the criticism that sport is an easy way of filling a few hours programming on television.

"The criticism was probably very valid in 73/74 when they put up three cameras to do it. But now, for example, we used 26 cameras and a staff of 200 on the Grand Prix, and for a cricket match we used 12/13 cameras and a crew of 50. That's not cheap; you've got to move those people and trucks around the country and good sporting coverage is just as expensive as a mini series or a drama. You can't get the professionalism and the coverage and you can't get the tightness of the coverage unless you plan it and have the best people."

One of the major sporting events this summer has been the America's Cup from Perth. To cover the event the four networks have done something rather unique. They have formed a pool of which every television station is contributing. "For one network to try and cover it would have been a crippling exercise and because it's an event of national importance the four networks decided it was best to form a pool," said Hill.

Ron May from Channel 10 is the pool executive director. The coverage is in two phases – a news phase which is from the state of the cup on 5 October to the end of the semi-final series for both challengers and defenders.

The next phase started on January 13 till the end of the race is the final series for defenders and challengers and the America's Cup.

The pool generates an international signal, in other words, a clean picture with no reporters or graphics, and that is passed to all Australian networks to allow them to enhance it in any way they decide. Every Australian TV station is a member of this consortium, even the smaller regional ones, through the major networks or the ABC.

The pool operates helicopters, boats and various equipment to generate the material. The crew is recruited from the networks as part of their contribution. All have given a certain percent of costs which they meet in cash, technical or personal contribution.

"It's an unusual set-up and has never been done anywhere else in the world, and certainly not in Australia on this scale," said Ron May. "Each channel is able to enhance the picture I make by adding graphics – cutting and editing and putting their own commentary on them. They turn out to be quite different when you seen them on the various networks so there isn't a problem about that.

"Our cameras are directed live by me by radio and I see immediately the output of their cameras in the control room as they shoot it. It's like an OB which is happening live. We can make live segments of news which are going live into network programmes." It can go directly to an overseas broadcaster as well, but the interest is dependent on the yachts that are entered. The networks have tied in with various other overseas networks. Channel 9 has ESPN (Cable Sports network), ABC and CBS, Channel 7 has NBC and TVNZ (New Zealand).

The main interest is in the US, and the main broadcaster is ESPN," said David Hill. "It is going out every week live so we are expecting 60 million people in the States to be watching the picture." ■

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# India's gone sport mad

**A new wave of sports-consciousness has taken over in India and it is reflected with the increase in sports programming on the country's television. GOPAL SAKSENA reports.**

IN India sports are no longer considered as a luxury or a pastime, but as an important nation-building activity.

Following the 1982 Asian Games, held in Delhi, television has proved to be a major spur for creating in people a great deal of sports consciousness.

On the national network reaching nearly 70 per cent of the population a 90-minute programme, World of Sports, is telecast by Doordarshan every Sunday. Generally originating from Delhi, it is taken by all centres, including 'relay-only' transmitters (185 in all). It includes a variety of current international and national sports events. Of course, international items, involving huge foreign exchange and effort, are discreetly chosen. But nothing worthwhile is left out.

This can be evident from the extent and variety of events, directly relayed through satellite. These included World Cup Football, Wimbledon, US Open Championship, World Cup Hockey, Austrel-Asia Cricket, World Cup Cricket, Benson and Hedges Trophy, Champions Trophy (in Cricket), All-England Badminton, and, of course, Seoul Asian Games. Generally, opening and closing ceremonies of Asian Games/Olympics etc., semi-finals and finals; and events involving Indian representatives are relayed live.

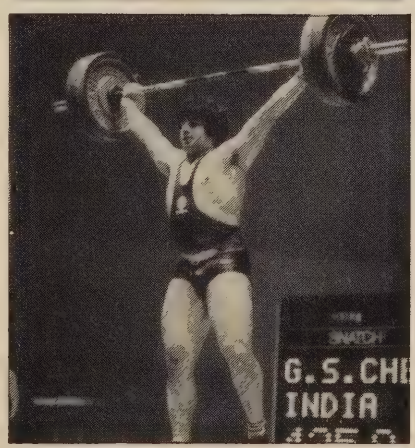
In case of cricket, one-day internationals and test matches are mostly covered live via satellite. Or else, daily highlights are obtained and put-out for Indian viewers.

## Foreign purchase

The representation of international events on Indian TV can be assessed by the foreign exchange allocations made for the purpose by Doordarshan. For the year 1986-87 (April-March), an amount to the tune of US$700,000 in foreign-exchange has been earmarked for the purchase of foreign sports programmes. This is in addition to over US$200,000 meant for meeting the expenditure on satellite and micro-wave feeds of different events taking place abroad. Looking at its sports' calender, Doordarshan appears to be including coverage of most of the important fixtures being organised outside the country.

On the national front, all major tournaments in all games and sports, including national and state-level annual competitions, are covered extensively. And, mostly, finals and semi-finals are slated for direct live relays. Depending on the popularity of an event, availability of equipment and accessibility of the venue, most of the finals are covered as outside broadcasts. Sometimes, EFP vans and even ENG cameras are pressed into service. This applies to both live and pre-recorded telecasts. Instructional programmes such as *Cricket with Polly Umrigar* or the new, *With Ravi Shastri* are put out. Similarly, special TV documentarties are put out. Similarly, special TV documentaries on sports personalities, premier Sports Institutes of India are also produced by Doordarshan.

A recent trend is the considerable importance now being given to what might be called junior sports events, such as junior national championships in hockey, football, gynmastics, basket ball, and national schools games. Included in the coverage are interviews with the athletes and it is thought that this exposure should encourage budding stars as well as bring them to the notice of the national selectors.




*(Top) India's top woman runner; (middle) Mallkhamb, a traditional Indian sport; (bottom) an Indian weightlifter.*

## Traditional games

Of late, greater importance is being attached to the coverage of indigenous games on Indian television. Games like kho-kho, kabbeddi, boat-race (an exciting annual event in the southern state of Kersala), martial arts (involving tribal youth in particular), archery, mall-khamb, yoga sessions now feature regularly on the sports calender of Doordarshan-India.

At present, sports telecasts are given 8 to 9 percent of total transmission time at different programme-originating Doordarshan Centres, including INSAT Stations. (Mostly a weekly programme, *Sports Shows* is in local languages). This should, however, be judged in the context of India having only a single channel system in operation (except Delhi and Bombay). Various programme formats as well as audience groups have to be catered to within this restricted facility. Madras and Calcutta are also likely to get the additional channel shortly. That should help at least these two centres to increase the sports content in their transmission. ■

# *TV World* 1987 Sports Calendar

**An exclusive guide to sporting events of international interest taking place from May onwards. In the case of events taking place in Europe, many of the events will be available through Eurovision to EBU members. Interested non-EBU members should contact the host broadcaster in the first instance. Please note that events are liable to last-minute change and *TV World* cannot be held responsible.**

| Date | Event | Location | Distributor/Originating Broadcaster |
|---|---|---|---|
| May 1 | ABA Finals | Wembley, United Kingdom | BBC Enterprises |
| May 2 | Kentucky Derby | Kentucky, United States | ABC Video Enterprises |
| May 2-3 | Panasonic Las Vegas Invitational Golf | Las Vegas, United States | NBC International |
| May 2 | 2000 Guineas (Horse Racing) | United Kingdom | Thames TV International |
| May 3 or May 10 | Horse Dressage: World Cup | Lipica, Yugoslavia | JRT |
| May 4-9 | Volleyball: European Championships – Qualifications | Askim, Norway | NRK |
| May 5 | Ice Skating, Skate Electric British Challenge (Club Championships) | United Kingdom | Thames TV International |
| May 7-10 | Car Racing: Tour of Corsica | Corsica | TF1 |
| May 8-10 | Wrestling: European Championships | Tampere, Finland | YLE |
| May 10 | The London Marathon | London, United Kingdom | BBC Enterprises |
| May 11-17 | Italian Open Tennis Championships | Rome, Italy | Proserv |
| May 16 | Football: FA Cup Final | Wembley, United Kingdom | BBC Enterprises |
| May 17 | Preakness Stakes (Horse Racing) | | ABC Video Enterprises |
| May 17 | Motocross 500 CC World Championship | Kristianstad, Sweden | SVT |
| May 18-24 | Tennis: World Team Cup | Düsseldorf, Germany | ZDF |
| May 18-24 | Ambre Solaire World Team Cup (Tennis) | Dusseldorf, West Germany | Proserv |
| May 19 | England v Brazil (Football) | United Kingdom | Football Association, United Kingdom |
| May 21-24 | Tennis: Ladies Open | Lugano, Switzerland | TSI |
| May 22-25 | PGA Championship (Golf) | Wentworth, United Kingdom | BBC Enterprises |
| May 23 | Scotland v England (Football) | United Kingdom | Football Association, United Kingdom |
| May 23-24 | Powerboats, Round 2 (TBA) | | Thames TV International |
| May 24 | Indianapolis 500 | | ABC Video Enterprises |
| May 24-25 | Athletics, HFC United Kingdom Championships | Derby or Wigan, United Kingdom | Thames TV International |
| May 24 or August 30 | Motocross: World Championships | Schwanenstadt, Austria | ORF |
| May 25-June 7 | Tennis: Roland Garros | Paris, France | TF1 |
| May 26 | Scotland v Brazil (Football) | United Kingdom | Football Association, United Kingdom |
| May 31 | Monaco Grand Prix (Motor Racing) | Monaco | RMC |
| June 3 | Football Sweden-Italy. Qualification for European Championship | Sweden | SVT |
| June 3 | The Derby (Horse Racing) | Epsom, United Kingdom | Thames TV International |
| June 3-13 | Bowling: World Championships | Helsinki, Finland | YLE |
| June 4-7 | Dunhill British Masters (Golf) | Woburn, United Kingdom | BBC Enterprises |
| June 6 | The Oaks (Horse Racing) | | Thames TV International |
| June 6 | Belmont Stakes | | ABC Video Enterprises |
| June 6-7 | Motorcycling: Salzburg Grand Prix | Salzburgring, Austria | ORF |
| June 10-19 | Cycling: Tour of Switzerland | Various | SRG |
| June 13 | Athletics, International, GB v Poland v Canada | Gateshead, United Kingdom | Thames TV International |
| June 13-14 | Powerboats, Round 3 – Bristol Grand Prix | Bristol, United Kingdom | Thames TV International |
| June 13-14 | Le Mans (Motor-Racing) | Le Mans, France | Trans World International |
| June 14 | Motorcycling: World Championships – Yugoslav Grand Prix – 80,125,250,500cc | Grobnik, Yugoslavia | JRT |
| June 16-22 | Queen's Championships (Tennis) | London, England | Proserv |
| June 16-19 | Royal Ascot (Horse Racing) | Ascot, United Kingdom | BBC Enterprises |

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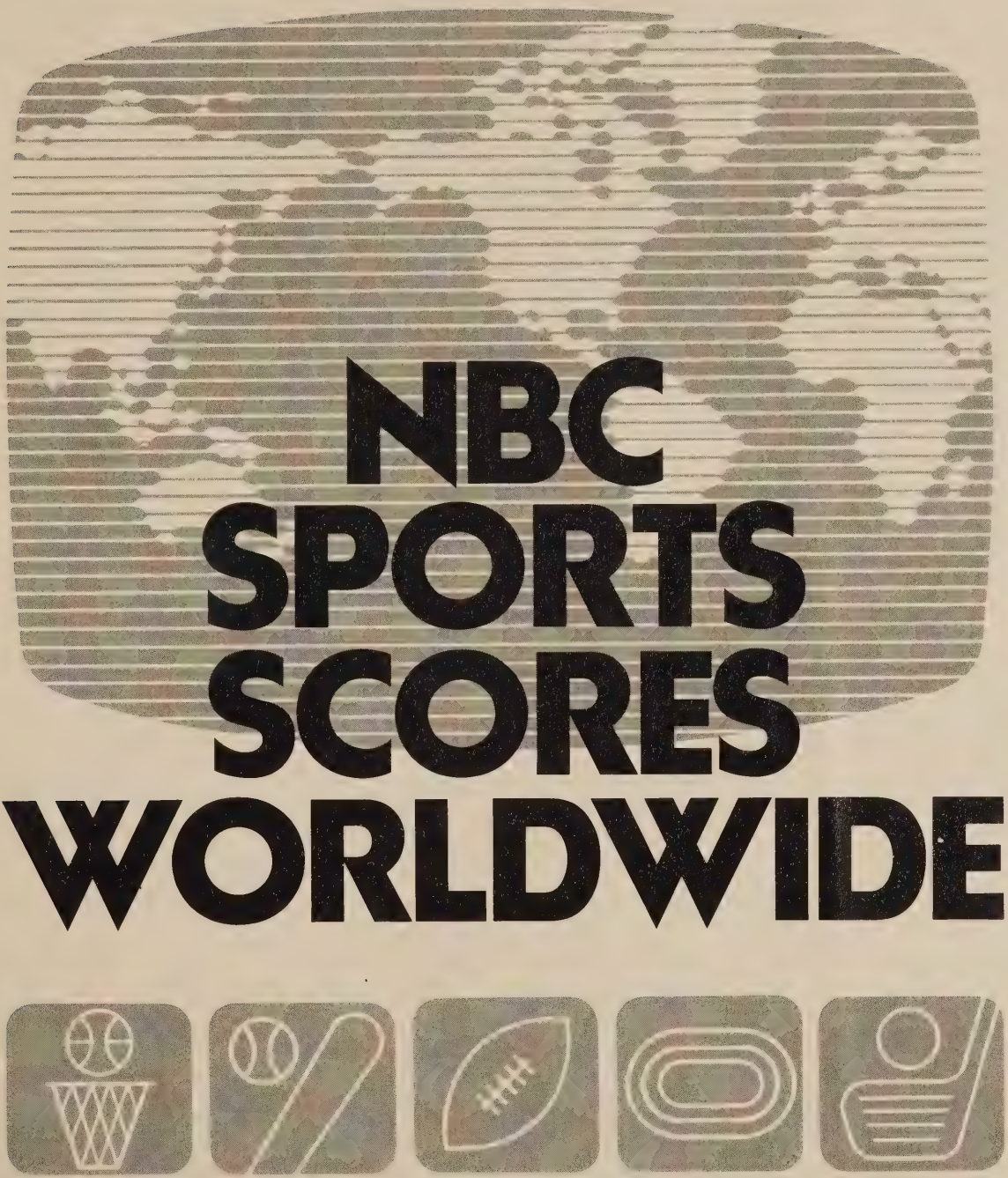


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| Date | Event | Location | Distributor/Originating Broadcaster |
|---|---|---|---|
| June 18-20 | Tennis – Ladies Championships | Eastbourne, United Kingdom | BBC Enterprises |
| June 18-21 | Royal International Horse Show | United Kingdom | BBC Enterprises |
| June 18-21 | United States Open Golf | Olympic Club San Francisco | Trans World International |
| June 19-20 | Athletics, Scot Rail National Championships | Edinburgh | Thames TV International |
| June 20-21 | Powerboats, Round 4 – Augusta Grand Prix | United States | Thames TV International |
| June 20 | Athletics, Dairy Crest International, England v Czechoslovakia v Italy | Portsmouth, United Kingdom | Thames TV International |
| June 21 | Athletics, Pearl Assurance Great North Run | Newcastle, United Kingdom | Thames TV International |
| June 22-29 | Wimbledon Lawn Tennis Championships | Wimbledon, United Kingdom | Trans World International |
| June 23-July 28 or June 30-July 5 | Showing Jumping | Aachen, Germany | ARD/ZDF |
| June 27-28 | Athletics, European Cup, B Final | Gothenburg, Sweden | SVT |
| June 27-28 | Athletics, European Cup, Group A | Prague, Czechoslovakia | CST |
| June 27-28 | Athletics, European Cup, Group B | Gothenburg, Sweden | SVT |
| June 27-28 | Athletics, European Cup, Group C1 | Athens, Greece | ERT |
| June 27-28 | Athletics, European Cup, Group C2 | Porto, Portugal | RTP |
| June 27 | Athletics, Dairy Crest Junior International, GB v West Germany v Poland (TBC) | United Kingdom | Thames TV International |
| June 30 | Athletic, DN-GALAN | Stockholm, Sweden | SVT |
| June/July | Athletics: World Games – IAAF Grand Prix | Lisbon, Portugal | RTP |
| July 4-7 | The British Artistic Rollerskating Championships | United Kingdom | Thames TV International |
| July 5 | French Grand Prix (Motor-Racing) | Castellet, France | TF1 |
| July 6-12 | United States Pro Championships (Tennis) | Boston, Massachusetts, United States | Proserv |
| July 7-13 | Volvo Hall of Fame Tennis Classic | Newport, Rhode Island, United States | Proserv |
| July 9-12 | United States Men's Senior Open Golf Championship | Brooklawn Country Club, Connecticut, United States | Trans World International |
| July 9-19 | Canoe: World Championships | Bourg-St Maurice, France | A2F |
| July 10 | Athletics, Peugeot Talbot Games | Crystal Palace, London, United Kingdom | Thames TV International |
| July 11-12 | Rowing: Rotsee International Regatta | Lucerne, Switzerland | SRG |
| July 11-12 | Anheuser-Busch Golf Classic | United States | NBC International |
| July 11-12 | Powerboats, Round 5 – Italian Grand Prix | Lignano, Italy | Thames TV International |
| July 11 | Athletics, British Rail Welsh Games inc Wales v Scotland v N Ireland v Israel v Cyprus | Swansea, Wales, United Kingdom | Thames TV International |
| July 13 | MITA Tennis Festival | South Lake Tahoe, Nevada, United States | Proserv |
| July 16-19 | Tennis, Swedish G P | Baastad, Sweden | SVT |
| July 16-19 | British Open Championships (Golf) | Muirfield, Scotland, United Kingdom | Trans World International |
| July 16-28 | Fencing: World Championships | Lausanne, Switzerland | SSR |
| July 17 | Athletics, McVities Challenge, England v United States | Birmingham. United Kingdom | Thames TV International |
| July 19 | British Moto-cross Grand Priz (TBC) | United Kingdom | BBC Enterprises |
| July 20 | Athletics, The Ulster Games | Belfast, Ireland | Thames TV International |
| July 22-26 | Head Tennis Classic | Stowe, Vermont, United States | Proserv |
| July 23-26 | United States Women's Open Golf Championship | Plainfield Country Club, New Jersey, United States | Trans World International |
| July 25 | King George VI and Queen Elizabeth Diamond Stakes, Ascot | Ascot, United Kingdom | BBC Enterprises |
| July 25-26 | Powerboats, Round 6 – TBA | United Kingdom | Thames TV International |
| July 26 | Athletics, Pearl Assurance Invitational | Gateshead, United Kingdom | Thames TV International |
| July 27-August 2 | D.C. National Bank Tennis Classic | Washington D.C., United States | Proserv |
| July 27-August 2 | Shooting: European Championships | Lahti, Finland | YLE |
| July 28-31 | "Glorious" Goodwood (Horse Racing) | United Kingdom | BBC Enterprises |
| July 29 | Motorcycling: Speedway Intercontinental | Vojens, Denmark | DR |
| August 1 | Athletics, The Kodak AAA's Championships | Crystal Palace, London, United Kingdom | Thames TV International |
| August 2 | British Motorcycle Grand Prix | Donnington Park | BBC Enterprises |
| August 3-9 | Volvo International Tennis Classic | Stratton Mountain, Vermont, United States | Proserv |
| August 6-9 | PGA Golf Championship | PGA National Golf Club, Florida, United States | Trans World International |

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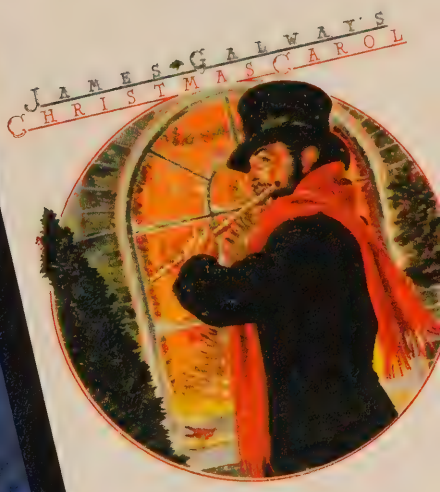


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# PRO SERV TELEVISION

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| Date | Event | Location | Distributor/Originating Broadcaster |
|---|---|---|---|
| August 8-9 | Powerboats, Round 7 – St Louis Grand Prix | United States | Thames TV International |
| August 10-16 | Canadian Open Championships (Tennis) | Montreal, Canada | Proserv |
| August 13-16 | Benson and Hedges International (Golf) | Fulford, United Kingdom | BBC Enterprises |
| August 15-16 | Nestle World Championship of Women's Golf | United States | NBC International |
| August 15 | Gatcombe British Open Horse Trials | United Kingdom | BBC Enterprises |
| August 15-16 | Powerboats, Round 8 – Norwegian Grand Prix | Dramman, Norway | Thames TV International |
| August 15-16 | Athletics, GRE Cup Final | Birmingham, United Kingdom | Thames TV International |
| August 16 | Austrian Grand Prix (Motor-Racing) | Zeltweg, Austria | ORF |
| August 17-23 | ATP Championships (Tennis) | Cincinnati, Ohio, United States | Proserv |
| August 19 | Athletics: International Meeting from Zurich | Zurich | SRG |
| August 19-23 | American Football: European Championships | Helsinki, Finland | YLE |
| August 22 | Athletics, The Dairy Crest Games | Crystal Palace, London, United Kingdom | Thames TV International |
| August 23 | Budweiser Arlington Million (Horse-racing) | United States | NBC International |
| August 23-September 6 | Cycling: World Championships | Vienna & Kaernten, Austria | ORF |
| August 26-30 | Show-jumping: European Championships | St Gall, Switzerland | SRG ? |
| August 29-September 6 | World Championships of Track and Field | United States | NBC International |
| August 29-30 | Powerboats, Round 9 – London Grand Prix | United States | Thames TV International |
| August 31-September 7 | United States Open Tennis Championship | Flushing Meadows, New York, United States | Trans World International |
| September 1-6 | Rowing: World Championships | Bagsvaerd, Denmark | DR |
| September 9-13 | All American Tennis Championships | Jacksonville, Florida, United States | Proserv |
| September 10-13 | Panasonic European Open (Golf) | Walton Health, United Kingdom | BBC Enterprises |
| September 11-25 | Table Tennis: 10th Mediterranean Games | Lattakia, Syria | EBU |
| September 12 | Horse Racing, The St Leger | United Kingdom | Thames TV International |
| September 12-13 | Burghley Remy Martin Horse Trials | Burghley, United Kingdom | BBC Enterprises |
| September 13 | Athletics, The Mcvities Challenge Invitational | Crystal Palace, London, United Kingdom | Thames TV International |
| September 14-May 17 | Italian Football | Italy | CSI |
| September 19 | Wales v Denmark (Football) | United Kingdom | Football Association, United Kingdom |
| September 19 | British Motorcycle Championship Finals | Silverstone | BBC Enterprises |
| September 20 | Athletics, Peugeot Talbot Westminster Mile | London, United Kingdom | Thames TV International |
| September 21-27 | Volvo Tennis Los Angeles | Los Angeles, California, United States | Proserv |
| September 26 | Texaco Mile | Queen's Park Crescent, Toronto, Canada | Trans World International |
| September 26-27 | Powerboats, Round 10 – German Grand Prix | West Germany | Thames TV International |
| September 28-October 4 | Transamerica Open (Tennis) | San Francisco, California, United States | Proserv |
| September 29-October 1 | St Ivel Ice Skating International | Richmond, Surrey, United Kingdom | Thames TV International |
| October 5-10 | Horse of the Year Show | London, United Kingdom | BBC Enterprises |
| October 9-11 | Darts, MFI World Matchplay Championships | United Kingdom | Thames TV International |
| October 11 | Powerboats, Round 11 – The Paris 6 Hour Enduro-Race | Paris, France | Thames TV International |
| October 14 | England v Turkey (Football) | United Kingdom | Football Association, United Kingdom |
| October 14 | Scotland v Belgium (Football) | United Kingdom | Football Association, United Kingdom |
| October 17-28 | Major League Baseball – World Series | United States | ABC Video Enterprises |
| October 18-25 | World Gymnastics Championships | Ahoy Stadium, Rotterdam, Netherlands | Trans World International |
| October 19-25 | Seiko World Super Tennis | Tokyo, Japan | Proserv |
| October 21 | The Tuborg British Ice Dance Championships | United Kingdom | Thames TV International |
| October 25-November 5 | Snooker, BCE International | United Kingdom | Thames TV International |
| October 26-November 1 | European Champions Championships | Antwerp, Belgium | Proserv |
| October 30-31 | World Team Squash Championship | United Kingdom | BBC Enterprises |
| November 2 | Virginia Slims of New England (Tennis) | United States | Trans World International |
| November 11 | N. Ireland v Turkey (Football) | United Kingdom | Football Association, United Kingdom |
| November 14 | Isuzu Kapalua Bay International Golf Tournament | Maui, Hawaii | Joel Cohen Production and Distribution Inc |
| November 15 | Benson and Hedges Tennis Classic | London, England | Proserv |

| Date | Event | Location | Distributor/Originating Broadcaster |
|---|---|---|---|
| November 19-22 | Judo: World Championships – Men | Essen, Germany | EBU |
| November 21 | Breeders Cup IV | United States | NBC International |
| November 21-22 | Powerboats, Round 12 – The Singapore Grand Prix | Singapore | Thames TV International |
| November 23-29 | Audi Challenge | San Diego, California, United States | Proserv |
| November 23-25 | The Tuborg British Figure Skating Championships (Ice-Skating) | United Kingdom | Thames TV International |
| November 28 | Hennessey Gold Cup, Newbury | United Kingdom | BBC Enterprises |
| December 3-6 | Table Tennis: Scandinavian Open | Linoeping, Sweden | SVT |
| December 4-13 | Snooker, The Hofmeister World Doubles | United Kingdom | Thames TV International |
| December 4-5 | Darts, Winmau World Masters | United Kingdom | Thames TV International |
| December 12 | Nobel Awards | Stockholm, Sweden, Oslo, Norway | Trans World International |
| December 16-20 | Olympia International Horse Show | London, United Kingdom | BBC Enterprises |
| December 19-20 | World Squash Championship | United Kingdom | BBC Enterprises |
| December 26-31 | Ice Hockey: Spengler Cup | Davos | SRG ? |
| December 30-January 7 | The Benson and Hedges Challenge – Australia, England, Pakistan and West Indies (Cricket) | | CSI |
| December 31 | Skiing: World Cup – Men | Schladming, Austria | ORF |
| January 1 1988 | Bob Hope Crysler Classic | United States | NBC International |

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| 3 | House | Premiere |
| 4 | Jagger Edge | RCA/Col/Hoyts |
| 5 | Once Bitten | Seven Keys |
| 6 | Bill Cosby | CBS/Fox |
| 7 | Troll | Roadshow |
| 8 | Mischief | CBS/Fox |
| 9 | Teen Wolf | Vestron |
| 10 | Power | Roadshow |
| 11 | Prizzi's Honour | Roadshow |
| 12 | Legend | TESE |
| 13 | Cocoon | CBS/Fox |
| 14 | Agnes of God | RCA/Col/Hoyts |
| 15 | Rocky IV | Warner |

*Source: Encore*

## NEW ZEALAND: TV

*Week ending November 23, 1986*

| | Programme | Channel | Rating (per cent) |
|---|---|---|---|
| 1 | The Best of Cosby | Sat 1 | 32 |
| 2 | Japan Cup | Tue 1 | 32 |
| 3 | MacGyver | Sat 1 | 27 |
| 4 | EastEnders | Mon 1 | 23 |
| 5 | Peter The Great | Sun 2 | 23 |
| 6 | Credit Card | Mon 1 | 22 |
| 7 | Our World | Wed 2 | 22 |
| 8 | Like That One | Sun 2 | 22 |
| 9 | EastEnders | Tue 1 | 21 |
| 10 | Peter The Great | Tue 2 | 20 |
| 11 | Heart Of The High Country | Mon 2 | 20 |
| 12 | Coronation Street | Thu 1 | 20 |
| 13 | Golden Girls | Mon 1 | 20 |
| 14 | Golden Girls | | 25 |

*TV movie: Kenny Rogers as the Gambler, Part II

*Source: AGB McNair: Iris.*

## CANADA: TV

*Week ending November 9, 1986*

| Rank | Programme | Viewers 2+ |
|---|---|---|
| | **CBC** | |
| 1 | Disney Sunday Movie | 3,333,000 |
| 2 | Dallas | 3,219,000 |
| 3 | HNIC | 2,163,000 |
| 4 | Golden Girls | 1,776,000 |
| 5 | Fraggle Rock | 1,645,000 |
| | **CTV** | |
| 1 | Cosby Show | 4,313,000 |
| 2 | Family Ties | 4,531,000 |
| 3 | Cheers | 2,920,000 |
| 4 | Night Court | 2,576,000 |
| 5 | Moonlighting | 2,144,000 |
| | **Global** | |
| 1 | Murder She Wrote | 919,000 |
| 2 | SP: Rage of Angels P2 | 906,000 |
| 3 | Dynasty | 885,000 |
| 4 | SP: Hold the Dream P1 | 755,000 |
| 5 | 60 Minutes | 694,000 |
| | **Radio-Canada** | |
| 1 | Temps D'une Paix | 2,153,000 |
| 2 | Lance et Compte | 2,148,000 |
| 3 | Insolences Camera | 1,879,000 |
| 4 | Samedi De Rire | 1,317,000 |
| 5 | Poivre Et Sel | 1,203,000 |

*Source: A C Nielsen*
*Total Viewers 2+*

## UNITED KINGDOM: TV

*Week ending November 30, 1986*

| | Programme | Channel | Rating (millions) |
|---|---|---|---|
| 1 | EastEnders (Tue/Sun) | BBC-1 | 23.45 |
| 2 | EastEnders (Thu/Sun) | BBC-1 | 23.15 |
| 3 | Blind Date | ITV | 17.25 |
| 4 | The Royal Variety Performance | BBC-1 | 17.20 |
| 5 | Coronation Street (Wed) | ITV | 16.60 |
| 6 | Coronation Street (Mon) | ITV | 16.45 |
| 7 | Just Good Friends | BBC-1 | 15.35 |
| 8 | Jaws 2 | ITV | 14.25 |
| 9 | The A-Team | ITV | 13.70 |
| 10 | This is Your Life | ITV | 13.45 |
| 11 | Bullseye | ITV | 13.20 |
| 12 | Brush Strokes | BBC-1 | 12.90 |
| 13 | By Royal Command | ITV | 12.60 |
| 14 | Twenty years of the Two Ronnies | BBC-1 | 12.55 |
| 15 | Crossroads (Tue) | ITV | 12.45 |

*Source: BARB*

## HONG KONG: TV

*Week ending December 7, 1986*

| | Programme | Channel | Viewers (millions) |
|---|---|---|---|
| 1 | Sword & Dragon Sabre | TVBJ | 2.759 |
| 2 | Sword & Dragon Sabre | TVBJ | 2.733 |
| 3 | Sword & Dragon Sabre | TVBJ | 2.715 |
| 4 | Eyt-Tung Wah Charity Show '86 | TVBJ | 2.641 |
| 5 | Sword & Dragon Sabre | TVBJ | 2.639 |
| 6 | Turbulent Decade | TVBJ | 2.528 |
| 7 | City Japes | TVBJ | 2.523 |
| 8 | City Japes | TVBJ | 2.468 |
| 9 | City Japes | TVBJ | 2.446 |
| 10 | City Japes | TVBJ | 2.445 |

*Source: AGB McNair*

## GERMANY: TV

*Week ending November 30, 1986*

| | Programme | Channel | Viewers (millions) |
|---|---|---|---|
| 1 | Dream Boat | ZDF | 20.87 |
| 2 | Scene of Crime | ARD | 19.97 |
| 3 | Derrick | ZDF | 16.43 |
| 4 | Sports report: Football UEFA Cup (2nd Half) | ZDF | 15.97 |
| 5 | We congratulate P. Alexander on his 60th birthday | ZDF | 15.75 |
| 6 | Dynasty | ZDF | 15.51 |
| 7 | Dallas | ARD | 15.14 |
| 8 | Private Detective Joe Dancer: Dead Witnesses are good for nothing | ZDF | 15.08 |
| 9 | Hey what! | ZDF | 13.90 |
| 10 | Sports report: Football | ZDF | 13.76 |

*Source: ARD/ZDF*

*UEFA-P – Uerdingen-Barcelona*

## UNITED STATES: TV

*Week ending December 12, 1986*

| | Programme | Channel | Rating |
|---|---|---|---|
| 1 | The Bill Cosby Show | NBC | 36.5 |
| 2 | Family Ties | NBC | 33.7 |
| 3 | Cheers | NBC | 28.2 |
| 4 | Night Court | NBC | 27.7 |
| 5 | Murder, She Wrote | CBS | 24.2 |
| 6 | Golden Girls | NBC | 23.8 |
| 7 | Sunday Night Movie: A Smokey Mountain Christmas | ABC | 23.2 |
| 8 | Sixty Minutes | CBS | 22.1 |
| 9 | Monday Night Movie: Anastasia; The Mystery of Anna Part IIel.9 | | |
| 10 | Dallas | CBS | 20.8 |

*Source: A C Nielsen*

## AUSTRALIA: TV

*Month Ending November, 1986*

| | Programme | Channel | Viewers (millions) |
|---|---|---|---|
| 1 | 60 Minutes | 9 | 2,444 |
| 2 | The Cosby Show | 9 | 2,097 |
| 3 | Sale of the Century | 9 | 1,714 |
| 4 | A Country Practice | 7 | 1,554 |
| 5 | Neighbours | 10 | 1,518 |
| 6 | The Two Ronnies in Australia | 8 | 1,428 |
| 7 | It's a Knockout | 10 | 1,372 |
| 8 | The Flying Doctors | 9 | 1,324 |
| 9 | Perfect Match | 10 | 1,259 |
| 10 | Sons & Daughters | 7 | 1,174 |

*Source: McNair Anderson Associates*

## UNITED KINGDOM: HOME VIDEO

Week ending November 29, 1986

| | Title | Supplier |
|---|---|---|
| 1 | Indiana Jones and the Temple of Doom | CIC |
| 2 | Teenwolf | E.V. |
| 3 | House | E.V. |
| 4 | Silver Bullet | Cannon |
| 5 | Deathwish 3 | Guild |
| 6 | Delta Force | Rank |
| 7 | To Live & Die In L.A. | Vestron |
| 8 | Prizzi's Honour | Embassy |
| 9 | Year of the Dragon | Cannon |
| 10 | No Retreat, No Surrender | E.V. |
| 11 | The Snowman | Palace |
| 12 | A Chorus Line | Embassy |
| 13 | D.A.R.Y.L. | RCA/Columbia |
| 14 | The Muppet Babies | Vestron |
| 15 | Witness | CIC |
| 16 | Spies Like Us | Warner |
| 17 | Return of the Living Dead | Vestron |
| 18 | Romancing the Stone | CBS/Fox |
| 19 | Supergrass | CBS/Fox |
| 20 | Absolute Beginners | Palace |

*Source: Video At Home*

# INTERNATIONAL EVENTS

| | |
|---|---|
| **January 26-30** | *MIDEM Cannes* |
| **February 9-14** | *Monte Carlo TV and Video Market (Tel: 33-1-45 62 3100)* |
| **February 15-20** | *The Olympic Movement and the Mass Media-Congress The University of Calgary, Canada (Tel: 403 220 5051)* |
| **February 21-28** | *FESPACO Panafrican Film Festival, Ouagdougou* |
| **April 21-26** | *MIP-TV (Tel: 331 4505 1403)* |
| **March 4-12** | *The International Independent Paris Video & TV Point, Centre Cultural Wallonie Bruxelles, Paris (Tel: 67 50 79 28)* |
| **March 16-22** | *Festival of Twin Italy (Tx: 610199)* |
| **March 23-28** | *The Cass London Showbusiness Exhibition, The Barbican Centre, London (Tel: 1 488 2120)* |
| **April 21-26** | *MIP-TV (Tel: 331 4505 1403)* |
| **April 21-23** | *The New York International Home Video Market, Jacob Javits Convention Centre, New York* |
| **May 9-16** | *Montreux Golden Rose Contest for TV Light Entertainment Programmes, Montreux, Switzerland (Tx: 911 534)* |
| **May 27-29** | *Prix Jeunesse 1987, Munich, Germany (Tx. 52107)* |
| **May 28-June 2** | *International Festival of Animation, Annecy, France (Tel: 50 51 78 14 Tx: 309 267)* |
| **May 20-June 1** | *Fourth Annual Showbiz Expo, Los Angeles Convention Centre (CA) 213 668 1811* |
| **May 31-June 5** | *Nordic Screenings, Ronne, Denmark (Tel: 45-1-67 1 2 33 ext. 4076 Tx: 27 386 DRINT DK)* |
| **June 7-13** | *BANFF Television Festival, Banff, Alberta, Canada (Tx 03 826657)* |
| **June 11-17** | *15th Montreux International Symposium and Technical Exhibition Montreux, Switzerland (Tel: 21 63 32 20 Tx: 453 283)* |

**While every effort is made to ensure accuracy, TV World cannot be held responsible for errors in this information.**

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## Dutch kill Europa

► continued from p32

was also confused, with discrepancies between scheduled programmes and what actually appeared on the screen. The partners in the consortium failed to deliver enough quality programmes that would be of Europe-wide interest. Europa served up a mishmash of culture, sport and bland items.

The brief given to chief of programming Klaas Jan Hindriks had been to fill five and half hours a day, seven days a week with programmes. That ment buying programmes, which cost money. The longer the Europa TV venture went on, the more apparent it became that it could only survive on a commercial basis.

Initially it was foreseen that 30 per cent of the station's revenue should be generated by advertising revenue with 70 per cent provided by the sponsoring countries. A fifty-fifty split seemed to offer better chances of survival. This insight did not escape Minister Brinkman who said as much in the Dutch parliament. But in saying it he perhaps inadvertently, sealed the fate of Europa TV. For if it was to survive, advertising restrictions would have to be eased. Inevitably that would mean less advertising revenue for the STER and endanger the Netherlands' broadcasting structure, unique in Europe.

In the meantime, the Netherlands continued to meet its obligations, rumours of bad management and a lack of policy and direction abounded and co-operation between the different nationalities in the consortium was reputedly at a very low ebb. However there were some bright spots. Europa was getting to more and more European homes, there were plans for an ambitious European news programme. *Europa Countdown* co-produced with VOO of the Netherlands and broadcast daily was proving a great success.

But the NOS was increasingly worried about the financial situation. Europa TV owed at least 11 million Guilders (US$3.4 million). A report by the McKinsey organisation suggested that the station could only survive on a much more commercial basis which is an anathema to Dutch broadcasting and the politicians who hold it in place. The members of the consortium would have to come up with more money. In the Netherlands, that money would sooner or later have to come from the budget for domestic television. This was a political non-starter. Towards the end of November 1986, the NOS demanded immediate payment of the 11 million guilders. Europa could not pay.

At a meeting in Rome on November 27 1986, the Italian RAI, suggested that participation by West Nally might save the day. The consortium members from Italy, Portugal, Ireland and Germany were all in favour, the NOS said no. Back in Hilversum the NOS pulled out the plug on Europa.

In the meantime West Nally have been joined by other parties interested in filling the gap, including Ted Turner, ISL, and Screen Sport. While in Hilversum the Dutch TROS, AVRO and Veronica are all watching the situation with keen interest. In the meantime, there is a studio in Hilvrsum full of the latest Sony equipment waiting on Europa TV's successor, and a line of facility houses and production companies wondering whether their bills will ever be paid. ■

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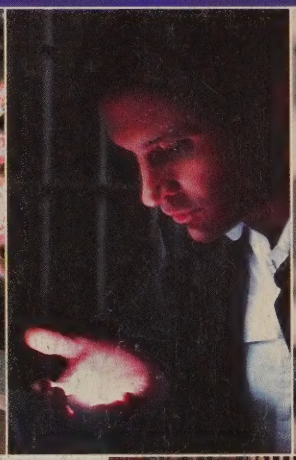
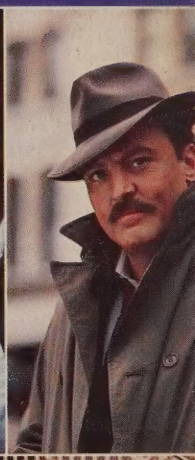
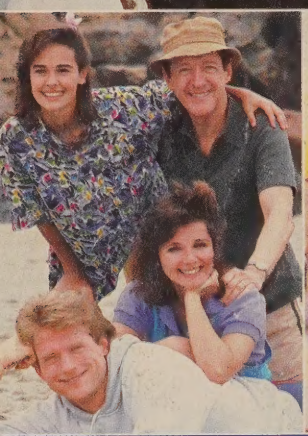

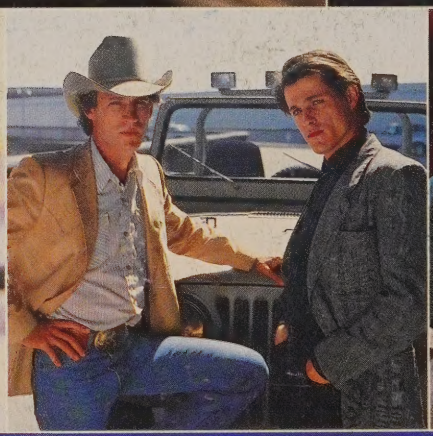

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